Saturday Review

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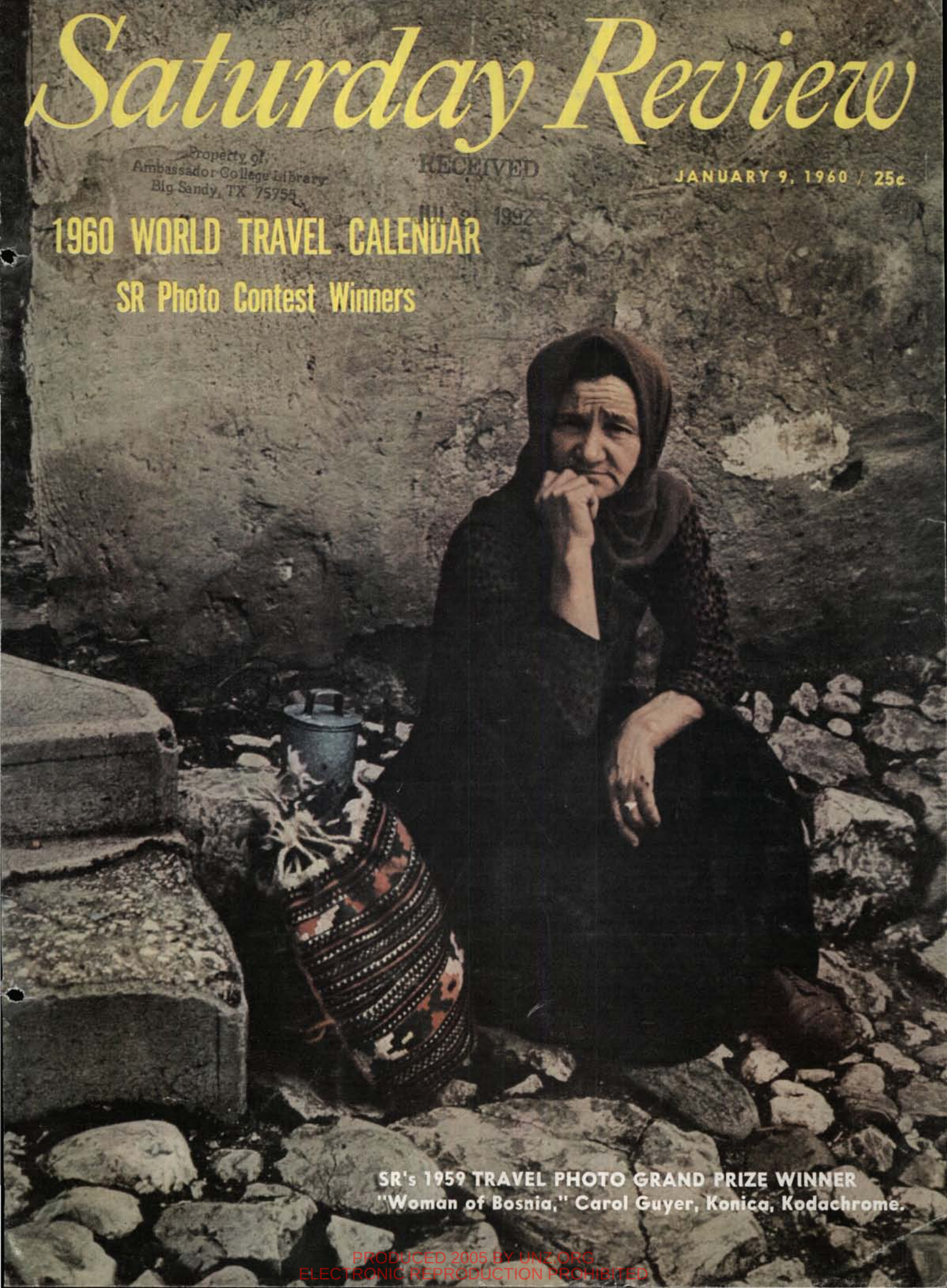
1960 WORLD TRAVEL CALENDAR

SR Photo Contest Winners



SR's 1959 TRAVEL PHOTO GRAND PRIZE WINNER
"Woman of Bosnia," Carol Guyer, Konica, Kodachrome.

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New hope for tiny historians—a family tour of Britain

THIS IS the banquet hall of Hatfield House. Elizabeth Tudor was imprisoned at Hatfield before she became Queen. And some imprisonment it was.

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Saturday Review

JANUARY 9, 1960

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Editor-at-Large

"Sociology," says my dictionary, "is the study of the nature, origin and development of human society and community life." And "sociology," say booksellers, "is a subject of increasing interest to serious readers."

Many of these readers will be interested in two new books, both written by members of the influential Department of Sociology at the University of California at Berkeley.

One book is "Max Weber: An Intellectual Portrait," by Reinhard Bendix. Weber was a German political scientist and sociologist, who was one of this century's most extraordinary minds. One can scarcely pick up a book on sociology, government or comparative religion that does not refer to him or reflect his ideas. But not all of his work has been available in this country, and Bendix's book is the first comprehensive introduction to this stimulating mind.

The second is "Political Man," by Seymour Martin Lipset, who examines such problems as: why some people vote for one party all their lives and others change parties almost every election; why class conflict is essential to democracy; the role of the intellectuals in American political life; why trade unions must have dictatorial governments; what sort of candidates the major parties will be seeking in 1960—and why.

To learn about the source of many of the ideas of writers like David Riesman, W. H. Whyte and Erich Fromm, read "Max Weber." Then, to find out why people (including yourself) behave politically as they do, read "Political Man."

L. L. Day
EDITOR-AT-LARGE

"Max Weber: An Intellectual Portrait" ($5.75), by Reinhard Bendix and "Political Man" ($4.95), by Seymour Martin Lipset, are published by Doubleday & Company, 575 Madison Avenue, New York 22, N.Y. Copies may be obtained from your own bookseller or from any of the 30 Doubleday Book Shops, one of which is located at 229 Pierce Street, Birmingham, Michigan.

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TRADE Winds

LAST YEAR at this time I made my predictions for 1959, all of which have come true. I had to wait until December 15 for the final one to materialize and that was in the form of a letter to the *New York Herald Tribune* in which the writer came to the defense of bus drivers, exactly as I had forecast.

You may refer to your January 3, 1959, issue of *SR* for all seven predictions and I would rather not have any quibbling about the one which declared that a plain girl would win the Miss America contest.

As for this year, it takes no brains to look ahead. A diplomat will view something with grave concern. A politician will charge Americans with complacency. An air raid siren will get stuck for thirty-eight minutes. And a plain girl will win the Miss America contest.

LOOKING BACKWARD, it is interesting to find an article in *SR* by William Benton entitled "Television with a Conscience," in which he called for public opinion to make itself known regarding what we want and should have in television. Mr. Benton, then a Senator and now Encyclopaedia Britannica boss, made four points. One, TV networks and license holders must be required to develop standards and stick to them as a condition of retaining or securing licenses. Two, some sort of subscription television must be developed. Three, educational institutions must operate some TV stations. Four, a Citizens Advisory Board should review how well radio and television are serving the public interest, and report annually to Congress on it.

The perspicacious Benton piece was published August 25, 1951. It could be reprinted today and generally the same reaction would result: okay, let's get started!

I suppose as good a modern sequel as any is in the current issue of *Consumer Reports* under the title "Where, May We Ask, Was the FCC?" It comments on the statement of Chairman John C. Doerfer of the Federal Communications Commission, who said recently that the American system of broadcasting faces a crisis as Congress reconvenes. The magazine points out that it is the FCC that will be more than a little embarrassed by the revelations. "There is not a single sordid item of broadcasting malpractice that the FCC did not have the obligation to know about and knowing, did not have the power to curb."

SOME FACTS: 1. In the last five years consumers spent more than $8,400,000,000 to purchase TV and radio sets.

2. During the same time, $8,500,000,000 was spent on TV and radio advertising.

3. Licenses granted by the FCC are free to the holders.

4. Every TV and radio license must be reviewed at three-year intervals, with the FCC considering the public interest, convenience, and necessity before granting renewals.

5. In 1958 there were 4,652 commercial licensees, including TV, AM, and FM.

6. Not since 1932 has a broadcasting license renewal been refused by the FCC.

CHANGING THE SUBJECT, my West Coast spy reports that Romain Gary was complaining to his agent, Irving ("Swifty") Lazar, about the celluloid butchery inflicted on his work in Hollywood. Like most writers, Gary regards his latest book, to be published shortly, as his best.

"I've decided not to sell this one to pictures," he said. Lazar beamed approvingly.

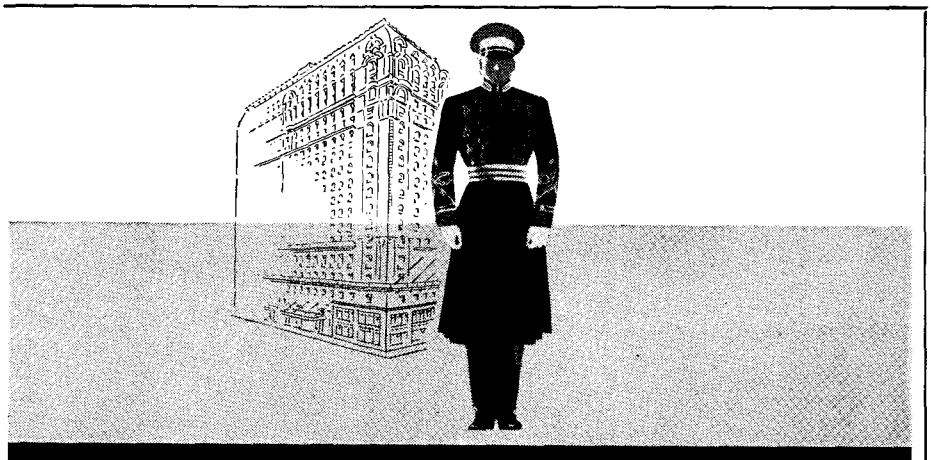
"Fine!" he replied. "Now we can get twice as much for it."

IN TALKING about his poor memory, P. G. Wodehouse in "America, I Like You" says that on the whole the simplest memory-training methods are probably

the best, giving this example to indicate what he means:

A member of the British Parliament was once standing in the lobby of the House when a tall, distinguished-looking old gentleman came up and begged for a moment of his time.

"I have heard of you as one who takes up unpopular causes," he said, "and I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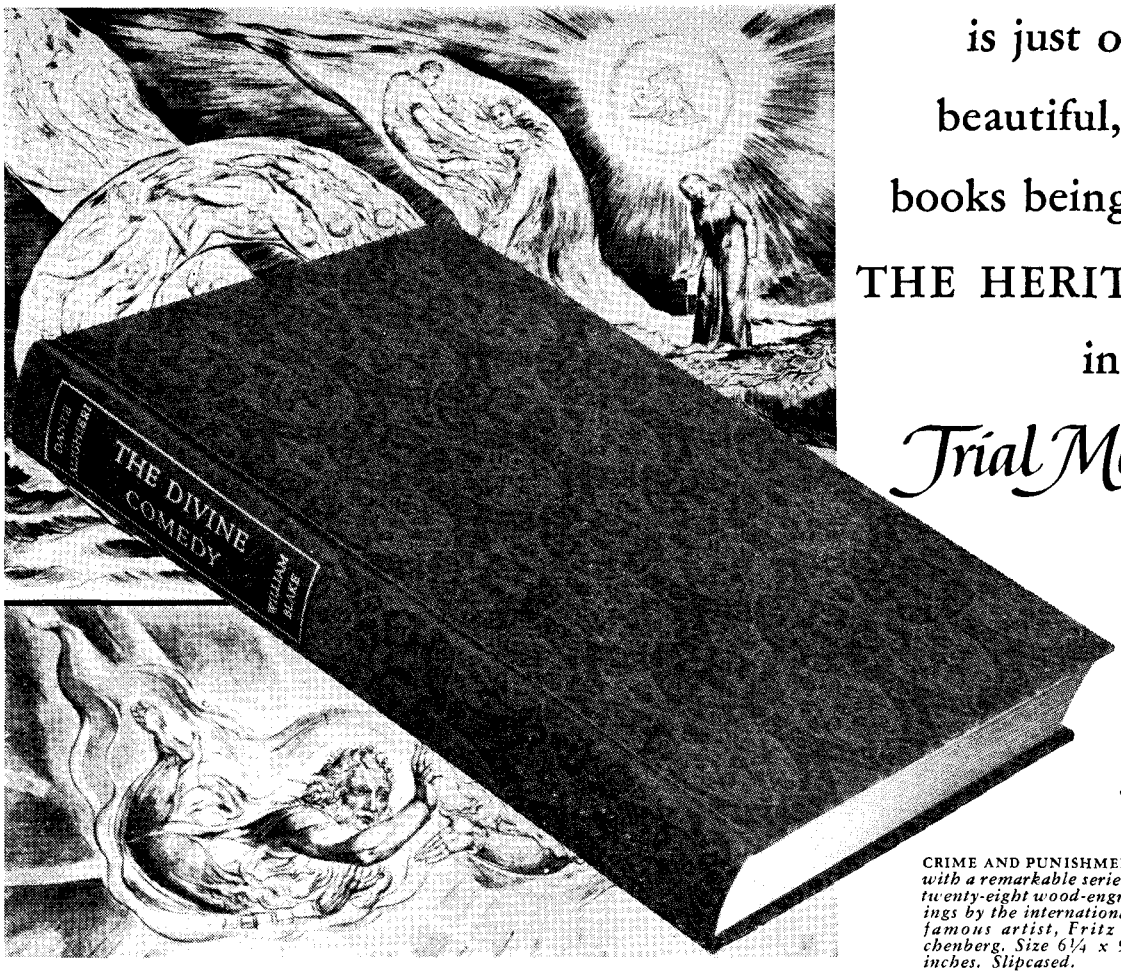

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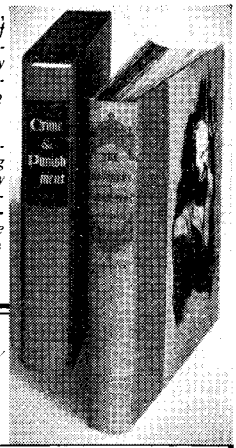

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should be extremely grateful if you would listen to my story."

It was a sad story. By industry and thrift he had amassed a large fortune, and now his relatives had robbed him of it and had placed him in a mental home. This was his day out.

"I have put the facts down in this document" he concluded. "Study it at your leisure. Communicate with me at your leisure. Thank you, sir, thank you. Good day."

Much moved by the other's exquisite courtesy, the M.P. took the paper, shook hands, promised that he would do everything in his power, and turned to go back to the debate. As he did so, he received a kick in the seat of the pants.

"Don't forget!" said the old gentleman.

MORE ENTRIES in the Confusing Sign Contest: From Marian Shultz, who finds this one at a grade crossing in Rutherford, New Jersey: "No Stopping. Keep Moving When Gates Are Down." Not far away, she says, the town of Garfield gives its motorists the following advice at several intersections:

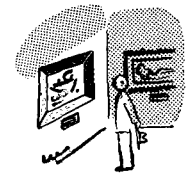
NO LEFT TURN 4 to 6 p.m.
Except busses Except Sat. & Sun.

WHEN SIR CHARLES DARWIN, grandson of the famous Charles Darwin, spoke before the American Geographical Society a few weeks ago he discussed the exploding population issue, pointing out the need for birth control.

"Even as I'm standing here," he said, "some 6,000 new babies have come into the world."

At this, a wag in the audience added loudly, "Through no responsibility of anyone here, thank goodness!"

That reminds me of what one fellow says is the strongest point in favor of birth control: eventually it will put an end to juvenile delinquency.



OBSERVATION on the Guggenheim Museum by Gabor Peterdi: "It is like a tunnel of love. You go in one end and go out the other and maybe something happens in between."

IDDZIES AND ODDZIES: Gretta Palmer's Florida Roundtable goes into its fourth season starting January 18 at the Ocean Park Hotel, Daytona Beach, Florida. There are five weeks of Monday-through-Friday sessions for folks interested in creative writing and many allied subjects. For information write

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her at Box 5263, Daytona Beach, Fla.

► The golden-voiced radio announcer, Prescott Robinson, has to be at New York's WOR before seven each morning. He's made it for nineteen years in a row. In July, the New Haven Railroad eliminated the milk train he commuted on. Now he goes by car and it costs him $187 a month, counting depreciation, tolls, parking, gas, etc.

► Thornton Wilder has gone to Europe for peace and quiet to finish up his six one-acters called "The Seven Deadly Sins." (He's compressed two sins into one.) The trouble with being a famed author, he told Hazel Guild of *Variety*, is that he's called upon by young people who write him long, intense letters about life and death, and hope for four-page profound and personal replies. "I envy Hemingway," he said. "He gets stacks of mail and he tears up the letters."

► Jean Moyer has been catching up on her reading again. In an 1855 *Putnam's Monthly* she found this: "The famous chateau of Monte Christo [sic], which Alexandre Dumas built near St. Germains at an expense of £18,000, has just been sold for £1240—no more! The wild manner in which this clever literary charlatan has squandered his enormous earnings is almost incredible."

► Jon Cornin winces at what's going on in Santa Fe. Everybody calls the main hostelry "The La Fonda Hotel." Translated it means "The The Hotel Hotel."

►Is nothing sacred? They've been keeping records on Old Faithful and found that the geyser is extremely irregular and undependable, spouting over the years at crazy intervals ranging from thirty-three minutes to an hour and thirty-four minutes. In short: Old Faithless.

► Horace Sutton finally cleaned out his desk. In the dark recesses of one drawer he found some unused penny postcards.

► Certainly one of the most nauseating lines in English literature is this: "I tore open the shutters and threw up the sash."

—Jerome Beatty, Jr.

Solution of Last Week's Kingsley Double-Crostic (No. 1345)

Elias Lieberman:
THE YOUNG

Time is a cheat and fortune teases:
Stumbling idols leave their fanes,
Loves rotate like weather vanes,
Dawn retreats, the dark remains
And suddenly the young must grope
Without a comforting gleam from
hope.
Fortune turns and time amazes
. . . the crowd cheers.

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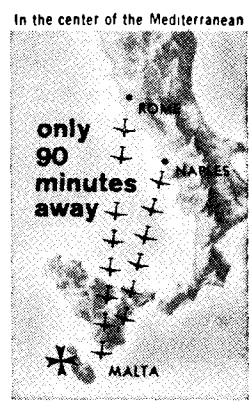

All this year, Malta celebrates the 19th Centenary of the landing of St. Paul in 60 A.D.

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Saturday Review

JANUARY 9, 1960

THE SIXTIES:

COMING UP IN TECHNOLOGY

At no time since the Industrial Revolution has science had as powerful or as dramatic an impact on a nation as it did on the United States during the Fifties. Technological marvels filled our lives with so many pushbuttons, gimmicks, and gadgets that a modern housewife heating a simple TV dinner would evoke a stunned disbelief from a Newton or a Galileo. We can only reflect mellowly on a more leisurely age in which Tennyson could write, "Science moves, but slowly slowly, creeping on from point to point." But the new technology also brought tangible and substantial perils for the very people who were most eager to profit from its blessings. For as an increasingly complex technology outgrows the reach of men's minds, knowledge—and therefore the power that knowledge brings—tends to become the property of a few initiates. What role will technology play in the decade just beginning? In the second in a series of articles on the Fifties and Sixties, Roger Burlingame, author of "Machines That Built America" and "Backgrounds of Power: The Human Story of Mass Production," explores that question. His most recent book, published in 1959, is "I Have Known Many Worlds."

By ROGER BURLINGAME

AS WE STAND on the threshold of a new decade, too many people ask, "Where, in the Sixties, will technology lead us?" They do not ask, "Where shall we lead technology?" The difference between these questions is significant. It implies a shift of values that has taken place in mass thinking. It means a change of emphasis from men to machines. It means that, whereas formerly we adjusted technics to people, today and in the years to come, people must adjust to the progress of applied science.

If we expose the first question to the light of reality it becomes absurd. As a psychological phenomenon, however, it is dangerously true. In the mass mind which has developed in defiance of democracy, technical advance is independent of human motive. It is a force outside our control, like gravity or planetary motion. Individuals have surrendered to this force; the more its movement accelerates, the more complete is the surrender.

The reasons for this are not hard to find. Since the industrial twins, Research and Development, have been working not to meet human needs but to turn the discoveries of science to industrial profit, the rate of technological change has been stepped up out of all proportion to social evolution. Since the integration of industrial research and manufacturing sales, the public has been induced by the subtlest manipulation of men's minds into buying products they know nothing about except that they are "new, new, new." With Americans, newness has become a fetish, obsolescence an obsession. Subconsciously we have become indoctrinated with the sense that it is a conscientious duty to keep up with "advance."

Meanwhile the scrap pile of the obsolete grows higher.

BUT I have suggested a deeper reason for the success of this mesmerism. I have spoken of the public's "buying products they know nothing about." With the increased rate of change in applied science—in several instances consequent upon the progress of basic research—the gulf between the ignorant and the knowledgeable has grown rapidly wider. It was already dangerously wide when radio waves were first exploited. Now with electronic, chemical, and ultrasonic exploration it has grown, under our present educational pattern, unbridgeable. We have, therefore, a division into the few who know and the mass that doesn't, and between the two there is little, if any, communication. This not only violates a basic principle of democracy; it poses a danger to future social stability.

Let us get this into concrete terms. Time was when an artisan, mechanic, skilled worker, or technician could understand the whole of everything he worked at. The carriage maker knew all about his vehicle and could repair each broken part of it. Even the early skilled workers in automobile factories were conversant with every design and function of the machine. But with the coming of the assembly line, the individual who bored holes in the frame or machined part of a door lock was shut off from all other operations in the production of the car. Tomorrow, as the ideal of automation crystallizes, even the man who knows how to bore holes will be eliminated.

SOON after the last war, my wife and I hired a cleaning woman to come once a week or so. One day our radio gave out. I struggled with it for a while in vain; then I noticed that the cleaning woman had stopped cleaning and was looking over my shoulder.

"Perhaps," I asked her, "you know something about this?"

"Not a thing," she answered. "The whole business is a mystery to me. It's a kind of fascinating mystery too," she added. Suddenly she laughed.

"Can you beat it?" she said. "All

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through the war, I worked in a plant that made radios. Good pay it was."

"What did you do there?"

"I attached the dials."

"That's all you did?"

"Yes. The sets came by on a moving belt. Hundreds of them. I attached the dials as they came by."

"So you know nothing about how the sets work? Or the other parts in them? Tubes? Wiring?"

"No, nothing. That's why it fascinates me. But I haven't got time to learn. When my own set goes bad, I send for the service man."

This is a simple story and not a recent one. And it only proves a part of my point. The great mass of the people simply accept the gadgets that years of patient, often agonizing and disheartening work have brought them. This is a pushbutton world and the more buttons there are to push the better. These folk juggle the word "electronic" and apply it to everything electricity does. They have an electronic doorbell. The kids, gorged on science fiction and comics, wear space suits and have a countdown before the button is pushed to send their living room rocket off to the moon. Kids, of course, have always talked and dreamed of flying to the moon; this time they can be more rational by mouthing some of the words that emanate from the scientific laboratories.

Now, a vast, ignorant mass of people is easy to manipulate by those in the know. This is especially true when they have money and leisure or that universal commodity, credit. Both leisure and credit are increasing and will probably go on increasing through the 1960s. The salesman enters a bored household with a fascinating electronic device, utters some incomprehensible words he has memorized, plugs in the toy, and watches the housewife's eyes dance at the magic. The next day she plugs in the lovely new, new, new invention, forgetting, or not caring, that she has already plugged in the dryer, the toaster, the "electronic" skillet, the mixer, the blender, the washing machine, the "electronic" range, and seventeen lamps—not to mention the refrigerator and freezer and oil burner. If she is lucky only fuses blow.

With technical advances, the salesman has become irresistible. Once upon a time, he rang the doorbell and put his foot in the door. Now, like an electronic Santa Claus, he comes down through the roof via the antenna and interrupts your favorite TV program. You cannot tell the screen that you are not interested.

Many books have been written about this crisis. The concentration of knowledge and therefore power in the hands of a few has been a subject of great concern to sociologists and social philosophers. An oligarchy has been envisioned like that discovered in James Burnham's "Managerial Revolution." Here even politics are excluded from the ignorant masses, thus defeating democratic practice. We see ourselves returning to a social pattern in which a priesthood familiar with superhuman mysteries can dictate to the people by frightening them. What recourse would the man in the street have against a government which controlled all electronic, ultrasonic, and nuclear power and which maintained a police headquarters on the moon, from which lethal rays could be directed at earthbound folk who misbehave?

But these books, like such lurid novels as "1984" and "On the Beach," assume a future against which human resistance is impossible. The writers of such books seem to accept the notion that man is impotent in the face of his own creations. It is the old Frankenstein myth, now implemented by the alarming suggestion of a new potential—the human use of superhuman forces.

I certainly don't decry such writing: it can have, through its horror, a wakening and rousing effect such as the works of Tom Paine and Mrs. Stowe have had in other contexts. But books about the human power to cope with social crises are scarce. We are seldom encouraged to try resistance. There is not much hope in print that we can succeed—as, in the past, we have always succeeded in bypassing or conquering the menaces.

Suppose, then, that we imagine a change in the Sixties—a change in the rate of change brought about by a not yet wholly denatured human nature.

THE late Lyman Bryson in his impressive forecast, "The Next America," published in 1952, sees a rhythm in history. A creative period, he thinks, alternates with what he calls a "distributive" period. The time of the industrial revolution, first in England and later in America, was a creative or constructive period. In this country there was cruelty, ruthlessness, exploitation of the weak, of women and children. The "dark Satanic mills" of England, the drive of the "robber barons" of railroad, oil, and steel expansion in America, marked the high economic and low humane points of the era. But such periods are followed by ones in which we consolidate our gains, distributing them among the people; they are followed by times of justice, of democratic advance, of social reform, of humane benevolence. Doctor Bryson concedes, to be sure, that the distributive phase may last so long that deterioration sets in; then a new creative stage, with all its evils, replaces it.

The interesting thing, however, is that he sees us, in the Fifties, entering the "distributive" phase. If so, we may experience some sort of pause in the frenetic technological march. This may allow for social adjustment. There are signs of rebellion in the very midst of that inchoate mass of common folk that so obsessed Ortega y Gasset. The slow, yawning awakening from the opiate sleep that TV has imposed on us is one sign. The resistance to snarled traffic, the movement toward small, low-powered cars are other signs. The fear of the so-called urban explosion, the arguments against frenzied road building that leaves in its wake a devastated countryside, are also signs.

LOOKING into the crystal ball, we see a number of products about to move from the development stage into the hands of the high-pressure salesmen. But we can see nothing, at the moment, that is basically new. There are some radical improvements on what we now have and, for those who are forever eager for novelties, there will be plenty of chance to scrap our present equipment. But there is little on the horizon to change our habits as the automobile, the airplane, radio, and television have done. Nothing on the horizon is as revolutionary as the antibiotic drugs were.

There is the likelihood that television sets will work without antennae and that the walls of our rooms will be used as "mural television" screens. But it will still be television. The present laboratory drive toward what is called "miniaturization" through the use of transistors and similar tiny electronic devices will make possible the design of radio receiving sets and even transmitters that are no larger than a wrist watch. But they will still be radios. Electronic ovens will still be ovens though cooking will be quicker. Ultrasonic washing machines for clothes and dishes will clean better, quicker; vacuum cleaners that need not be moved will save steps; cars powered by fuel cells that convert heat directly to electricity will be easier and maybe cheaper to drive; panelescent lighting that gives diffused light from an entire wall or ceiling will be easy on the eyes; heat diffused in the same fashion will make a room more comfortable. But all these are merely refinements of devices that already complicate our lives in the guise of pushbutton convenience.

The electric power which now man-

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ages the lights and appliances in our homes will come to be generated by atomic energy, either through steam or by direct conversion, although we cannot be sure that by 1970 this fuel will be cheaper than coal. But it will still be electric power. There will be other means of generating this power too: we do not yet know all that is to be known about the currents that are created at the fantastically low temperatures now being achieved in the laboratory, but what emerges will be the same mysterious juice that now comes from our outlets and accomplishes the same results. Plastics will replace metal in many instances, but for pretty much the same old uses. Refrigerators will operate without moving parts, which may or may not make the service man's job easier. Wonderful things will be done with food; entire hot meals will come out of automatic vending machines. But it will be food, not, as some dreamers have prophesied, capsules of concentrated sustenance. The present enormously increased variety in food production and sales is proof that human taste buds will refuse to be deprived of pleasant sensations. We are eating more different things than ever before, and much that was once thought highly sophisticated now appears on humbler tables as well as on those of gourmets.

What will happen in the medical, surgical, and pharmaceutical fields is off the edge of the canvas I am attempting to paint. Apart from quackery and the so-called patent medicines which are already under the prevalent suspicion instilled by the TV revelations, everything that is new or improving will be good. Here there is no need to slow the rate of change; on the contrary, if cures for cancer and leukemia or even inoculation against the common cold can come, the sooner the better.

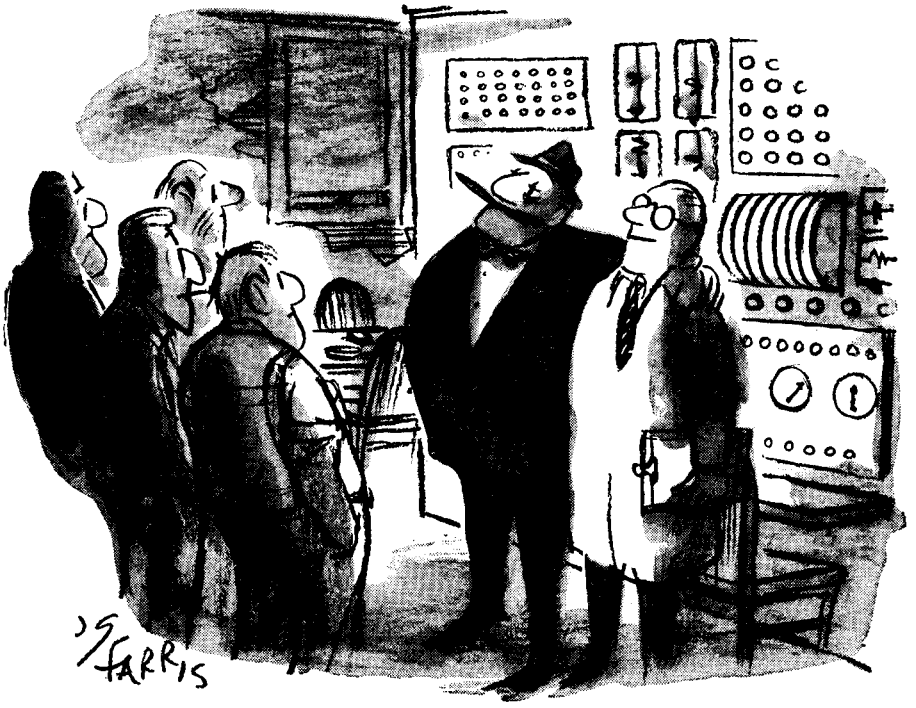
I HAVE confined this speculation to things that impinge on the common life of the common man and which may confuse him if they come too fast. Outside our daily life, the scope is infinite. New theories in astrophysics, new achievements in astronautics, new investigations into the constitution of matter are all in the offing—if not in the Sixties, then before the century's end. There are those who think we would better spend time and money in harmonizing international discord than in putting men on a cold, dehydrated moon. But space research is the sort of thing that probably must go on, at least as long as the money lasts, for no adjustment can defeat the inquisitive impulse, nor should it. Most of astronautics at present is devoted to exploration of phenomena in unknown spatial realms; out of it may come technologies affecting the transmission of radio waves or weather control, but not, I think, in the 1960s. Nor will, in the Sixties, any military intelligence center operate on the moon. But all this study is good, at least until its applications hurt us or until they pose the sort of menace that has come from atomic development. Until then the wide gulf between an astrophysicist and the man in the street will do no harm. That gulf has always been with us: it lay between Newton and the man drinking his 'alf and 'alf in the London pub; it lay between Einstein and the schoolboy memorizing his multiplication table.

WHAT we must adjust in this distributive phase, if that is what it is, is the relation between technical and human values. We must try to shorten the lag between technical inventions and social ones. We must learn new ways of using the leisure that technics have given us. We must find new adventures of the spirit to replace the urge toward material newness. We must resist the persuasion of the gadget salesman, asking these questions of ourselves: Is this product essential to our pursuit of happiness or will it complicate our already overburdened lives? Shall we buy it simply because it is new? Is the new thing a great enough improvement over the one we have to justify our scrapping something we bought only last year or the year before? Shall we be happier in the new car because it has more buttons to push (and more machinery to repair)? Are second or third cars necessary to the family? Already there are more cars than can operate effectively in our cities, and much of our rural land has been sterilized to take care of their needs on the roads.

I HAVE a feeling that such adjustments may come about in the Sixties without any purposeful, concerted, and heroic effort. It is hard to know precisely what determines a trend; perhaps it comes along naturally with Doctor Bryson's change of phase. But many things may start a fashion. Various deadlocks may occur which will provide time to think. For example: can the supply of service men or repair mechanics keep up with the demands of our gadgets? May not household machinery become so complex that only trained experts can handle them? Already oil burner and television fixers have to go through a year or more of instruction in special schools. Research and Development's public relations people tell us that the new devices will be simpler, easier to fix. I doubt it. Today, if you live in the country as I do, it often costs from $7.50 to $10 to have a service man just look at your disabled machine. A money or credit deadlock may cause the householder to hesitate gadgetwise, though such ideas are supposed to be subversive even when thought, let alone written.

There is the deadlock in the familiar recurrent nightmare of the New York or Los Angeles traffic cop, when bumper-to-bumper congestion stops all movement and people have to walk home

(*Continued on page* 78)



"Men, we're ushering in a new era of crime—a scientific one."

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The Importance of Being Honest

By Granville Hicks

HARVEY SWADOS recently (*SR*, Dec. 12) took a look at the problem of work in our society, and his investigation led him to ask some fundamental questions about the nature of contemporary culture. He has made a similar inquest in his new novel, "**False Coin**" (Atlantic-Little, Brown, $4), and has come to equally disconcerting conclusions. This is a book, as the narrator puts it in the first paragraph, about "the strange life of our times."

Unlike many of today's able novelists, Swados does not deal with marginal figures but introduces us to some of the giants of the age: to a philanthropist who speaks with pathos of his inherited millions; to a self-made expert on transportation, government affairs, and Vivaldi; to a manufacturer of items of feminine hygiene who is also a propagandist for women's rights; to a woman who rules a journalistic empire. The book is not, I think, a *roman à clef*, but we are reminded of people in the news, as, for the sake of verisimilitude, we should be.

These individuals are involved in a typical enterprise of our age, an enterprise that seems to bear witness to the good will and idealism of our rulers. A sociologist named Petersen has persuaded them to support his Harmoney Farm experiment, which is intended both to free the arts from commercial pressure and to bring them to the public. Associated with him are various creators of the arts, notably a writer named Monk Maloney and a composer named Rex Rector. Also associated with him is an academic sociologist, a worshipper of objectivity, named Victor Vollbauch.

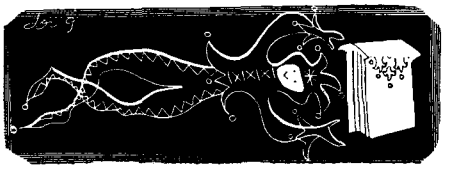
We see what happens through the eyes of Ben Warder, who at fifty is a top-notch recording engineer and a lonely man. He has been separated from his wife, first by divorce and then by her death, and he has never been reconciled to the loss of his daughter, his only child. He does his job well, but he is not at all happy about the conditions under which it has to be done. In short, he is at loose ends, and although he has his doubts about Harmoney Farm, he is willing to give it a try. His willingness is increased by the fact that the Vollbauchs — Victor and Vera—are old friends of his, and, soon after his arrival, an affair with Juno Petersen, wife of the project's leader, gives him an added reason for staying on at the Farm.

At first it seems that Swados is telling us more about Ben Warder's private life than we need to know, but this is not true, for Ben turns out to be the novel's hero as well as its narrator. In the end he forsakes the role of disinterested observer and occupies the center of the stage.

But in the meantime we have seen the project at work, and we know how beset it is by human frailties. Petersen's ambitions and obsessions make him an unsatisfactory husband, which is why his wife has an affair with Ben. Because of Victor's inadequacy as a father, the Vollbauch family plunges into a desperate crisis, in which Ben is involved. Rex Rector, a Negro and a homosexual, lives on the edge of disaster, and Monk Maloney is plagued by vanity and insecurity.

NONE of this surprises Ben, who is old enough to know what human beings are like; he keeps his eye on the main issue, which is, quite simply, whether Harmoney Farm is giving artists the freedom it has promised them. He suspects the existence of pressures, and then he finds proof when Petersen persuades Rex Rector to accept a bit of fakery. The composer has written a symphonic rhapsody that Ben regards as a first-rate piece of music, and Ben has done his best to give it the recording it deserves. By accident, certain musicians called for by the score are not on hand when it comes time to retake a certain passage. Petersen points out that a reasonable facsimile can be produced with the instruments available, and that a considerable sum of money can thus be saved. Rector, whose life has necessarily been full of compromises, gives in. Ben Warder does not.

Swados has deliberately drawn the finest kind of line. Ben has to ask himself why he should protest if Rector doesn't. He knows, moreover, that he has participated in grosser deceptions in the course of his work for commercial companies. But it is clear to him that Harmoney Farm either does stand for a principle or it does not. The issue is integrity, and, unlike a lot of people we have been reading about in the papers lately, Ben thinks that integrity is important.



The issue would be as clearly drawn, but the novel would be less interesting and less revealing, if Ben's resignation were the end of the matter. But as Swados tells the story, Ben has already been summoned to testify before a Congressional committee investigating tax-exempt institutions, and he resolves to tell what he believes to be the truth. In doing so he pleases no one, neither his former associates nor the sponsoring tycoons nor the committee members, whom Swados portrays with a fine satiric touch, but he does what he has to do.

THE novel affirms not only that integrity is important but also that the artist cannnot be free in our society, no matter what the beneficence of our rulers. Ben, however, is not without hope. When we see him at the book's end, he is working as a radio operator and living in a fisherman's shack on the beach.

"I respect myself," he reports, "I earn a living at a useful if minor job, and I respect all those who, like me, are waiting to be called into action in behalf of what can honorably be regarded as not merely worthwhile, but positively noble. There have been moments —Paris, Petrograd, Barcelona, Budapest —when the simple aims of simple men and the grander aspirations of artists and dreamers have fused and burned together with a glow that lit up all the dark corners of the world. They will come again. . . ."

Readers of Swados's *Saturday Review* article will catch the echo: "Those of us who believe that American democracy derives its continuing vitality from people rather than from things, and from the people's response to the conditions of their lives, must remain confident that the inexhaustible reserves of rebelliousness of the wilful human spirit will one day assert themselves against the stultifying vegetativeness of the modern American work routine."

Whether we shall ever see the kind of revolution of which Swados dreams is in my mind a question, but there can be no doubt that his vision of it has sharpened his insights into American life. He is a writer with a point of view, from which he sees much that we need to look at carefully. He is also a writer who knows how to clothe his vision, for the purposes of fiction, in flesh and blood. "False Coin" is his third book and his best.

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MEN IN POLITICS

Arsenal for National Security

"The Uncertain Trumpet," by Maxwell D. Taylor *(Harper. 203 pp. $4), examines the problems of defense. Walter Millis, author of "Arms and Men," reviews it.*

By Walter Millis

Maxwell D. Taylor—Madison Ave. power.

WRITING with the freedom which his recent retirement has conferred, Maxwell D. Taylor, the former Army Chief of Staff, has produced a thoughtful and pungent contribution to the grim literature of military policy. It supplies a reasoned critique of the military "New Look" introduced by the Eisenhower Administration in 1953; it sets forth an alternative "National Military Program" which Taylor hammered out in his largely unsuccessful struggle with his colleagues in the Joint Chiefs of Staff; finally, it gives a realistic account of the way in which the ponderous machinery of national security policy-making—with its interlocking cogs of the President, the National Security Council, the Budget, the Defense Department, the Joint Chiefs, the staffs, and the services—actually operates.

The basic strategic issue arises out of the fact that the Eisenhower Administration began by betting everything, or nearly everything, on the idea that a "capacity for massive retaliation" could adequately control world history. The New Look, as Taylor observes, was really "little more than the old air power dogma set forth in Madison Avenue trappings," and its deficiencies were soon apparent. Matthew Ridgway's stiff-necked resistance to it abbreviated his term as Chief of Staff, but by the time Taylor succeeded him in 1955 it was already reasonably clear that "massive retaliation" had been emasculated, as an instrument of policy, by the Soviet Union's growing power massively to retaliate upon us. A policy based upon the idea of denying to the Soviet Union any possibility of resort to war had ended, inevitably, in denying any resort to war to the United States as well. "Mutual" deterrence had appeared; this was a bitter pill for the strategists, and one they have not yet really managed to swallow.

Taylor's common-sense answer was to confine the Air Force and all the rest of the retaliatory nuclear apparatus strictly to its job of preventing nuclear war, meanwhile rebuilding and reweaponing the Army to fight "limited" wars as necessary. But it is difficult to prevent one kind of war and not another. Radford, then Chairman of the Joint Chiefs, was "determined to eliminate from military planning any consideration of the possibility of conventional war with the Soviet Union." This position, while obviously useful in protecting the budget from the Army, was not strategically illogical. If one prepared for a conventional war, then the effect of the preventive, mass-destruction retaliatory force would be lost; deterrence through threat of massive retaliation could work only so long as it ensured that any war would be catastrophic. It had to be all or nothing.

In July, 1956, Radford proposed a hair-raising plan which would have cut American overseas deployments to "small atomic task forces," limited the Army mainly to civil defense missions, and left the fighting of "limited" wars mainly to the Navy and the Marines. Leakage of this proposal raised such howls of anguish in Europe that it was dropped. The difficulty remained. In the policy review of the spring of 1958 the Army (now in part supported by the Navy) argued that with the appearance of "nuclear parity" it was desirable to put some "finite limits" on the size of the nuclear retaliatory force and to provide more in the way of conventional military strength to permit "a flexible strategy for coping with limited aggression." The Air Force would have none of this. Some of its spokesmen even accused "the advocates of the new philosophy" of betraying the nation by conceding "the possibility of *mutual* deterrence. Such talk, they felt, would inspire doubt as to whether the U.S. was prepared to use the weapons in its nuclear arsenal"; the only answer was "more atomic weapons and more delivery vehicles to stay *safely* ahead of the Russians" (the italics are added).

The issue remains unresolved. It seems to me that Taylor has got the priorities right: first, a retaliatory force so designed and protected as to prevent (not to fight) an all-out nuclear war; second, surface forces with the strength, weaponry, and mobilization base which will enable them to fight all wars that can be kept "limited"; last, and it is a long last in this view, whatever "hedge" seems practicable against the possibility that the prevention of major nuclear war should fail. Taylor's detailed program, on which he puts a tentative price-tag of no more than $50 to $60 billion a year, is worth careful consideration. Yet I think he fails, like everyone else, through an inadequate grasp of what "war" really means in the nucleonic age. He notes how many of the deepest strategic issues within JCS revolved around the seemingly irrelevant question of how one defines "limited war." If this means war limited by objective (to minor or peripheral issues) one could leave it to the Navy and the Marines. If it means war, even over great issues, limited by methods and weaponry, then one would, with Taylor, rebuild the enormous and costly machinery of conventional war on the 1945 pattern. Neither Taylor, the Pentagon, the White House, nor anyone else has answered that one.

More striking, to me, than Taylor's strategy is his account of how strategic issues are actually handled by the huge machinery established to deal with them. Annually, the National Security Council produces a solemn document, "Basic National Security Policy," which is supposed to control all agencies, but does not, since when finally perfected it "means all things to all people and settles nothing." Annually JCS produces its counterpart, the "Joint Strategic Objective Plan," which is supposed to govern planning over the ensuing four years, but does not, since the Chiefs never know how much money they will get to fill the plans, and the document tends to become only "a preview of the next budget squabble." The Chairman of the Joint Chiefs has become "politicized," his function no longer to transmit military advice to civilian leadership, but rather to hold the Chiefs to the civilian "line." Taylor recognizes the inevitability of this development; and while the Army has suffered most from the primacy of the Chairman, Taylor

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recommends a single Chief of Staff who will carry the responsibility of the office, and not merely, as now, its power.

The President was elected largely because of his experience in war and strategy; it is a bit startling to learn that he tends to "hold aloof from the internal issues of the Chiefs," leaving their strategic differences to be settled by the civilian secretaries of Defense, whose training in automotive or soap manufacture would hardly seem to qualify them for the role. And strategic differences which the machinery will not or cannot settle have to be shoved under the rug. The most fascinating thing in the book is the appendix. In the spring of 1956 Taylor prepared for publication in *Foreign Affairs* an article that gave most of the ideas he now outlines. It was refused clearance by Defense and State. The appendix provides the text of the article, together with the minatory comments of the censors, which prevented any public presentation of the extremely grave strategic issues before which the Chiefs and the Administration were more or less helpless. These comments, alone, would be worth the book's price.

Understanding by Appointment

"Summit Roundup," by William H. Stringer *(Longmans Green. 202 pp. $4.50), profiles twenty-one world leaders and records their views. The book is reviewed by Stan Swinton, whose sixteen years as a foreign correspondent for AP took him to more than eighty countries.*

By Stan Swinton

"SUMMIT ROUNDUP" aspires to a highly useful function. It would introduce the reader to the individual personality and thought of world political leaders. The profiles would be given cohesion and wider meaning by asking each great man the same basic questions: 1) As you visualize it, what is your country's essential individual role in world affairs? 2) What is the most encouraging domestic development now under way in your country?

Taken together, the answers might provide universals to help guide our understanding and thinking in the field of international relations.

A distinguished journalist, William H. Stringer, undertook a 30,000-mile journey to twenty-five countries to secure material. Stringer ranks high in the field; he was for many years among America's most perceptive foreign correspondents and now is chief of the Washington Bureau of *The Christian Science Monitor,* which first printed these chapters as individual articles.

Given the idea and the able author, an important book could have been expected. Sadly, "Summit Roundup" is much less. It has admirable flashes: for instance, the chapter on Malaya's Prime Minister Abdul Rahman is splendid. So are a number of others, particularly those on Europeans, Bourguiba, and Nasser.

However, the book fails basically. There are at least three reasons. First, "Summit Roundup" does not provide a wholly representative group of world leaders. It seems hard to believe but Latin America is overlooked entirely and as critical an area as Black Africa is represented only by Nkrumah of Ghana, a dynamic but not fully representative figure.

Secondly, I doubt if anyone, no matter how qualified (and Mr. Stringer is a very fine correspondent) can flesh out the real man from a brief personal meeting. A great many touring journalists want to interview great men. As a result, most world figures this reviewer has met possess a fairly fixed set of statements they voice for visiting (as opposed to resident) newsmen. Indeed, from "Summit Roundup" I learned that one chronic offender, President Sukarno of Indonesia, is still giving the same old interview of ten years ago (presumably with the quotation in English from Lincoln).

Such interviews produce the public face of the man. His true thoughts and motives too often lie elsewhere. When the man interviewed has the tremendous personal charm of Sukarno, Tito, or Nasser, the resulting interview can be further flavored. Even less revealing of the real man is the written question-and-answer interview with President García of the Philippines. This is not to say the author has not done the most possible given the time available. But I would challenge seriously the idea that one can stop off briefly here and there on a round-the-world flight and produce meaningful profiles of men.

—From the book.

William H. Stringer shown interviewing Nehru—wise conclusions.

The same holds for countries, my third point. For example, take a single reference—to Indonesia. Mr. Stringer reports that the Indonesian Army Chief of Staff, Major General Nasution, has inserted "a little ramrod discipline" into the Indonesian government. Mr. Stringer calls this army intrusion a significant, stabilizing factor. Nasution comes off as something of a hero.

This is a not uncommon view of the Indonesian situation. It is also a view with which many experts who know the country very well would disagree. They concede Nasution has youth and energy. He also has two of Sukarno's own worst failings: a tendency to negotiate rather than command and to procrastinate in the face of major problems. Specifically, neither he nor Sukarno has done anything to solve perhaps Indonesia's greatest present problem: duality of government, with civil and military administrations cheerfully taking contradictory positions, assuming conflicting powers, and even issuing decrees without the knowledge of the other. So far, Nasution has been less man on horseback and more circus performer riding two horses at once.

Unless you know a country well and have continued to study it over a period of years it is very hard to give a true estimate after a short visit. That Mr. Stringer succeeds so well on so many countries is remarkable; his chapter on Poland, for instance, holds up well despite recent changes, and he is universally excellent on Europe.

"Summit Roundup" as a whole is better than some of its parts. Mr. Stringer's conclusions are wise and valid. The author found throughout the emergent countries a tremendous yearning for peace so that they could concentrate on improving the lot of their peoples. He found a wide desire among the leaders for a greater flow of news, so that people will know more of each other than the moments of crisis and disaster. It is only too bad that Mr. Stringer could not have spent several years achieving the full potential of an excellent idea, which here bears the scars of haste.

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Backstage Talk About State

"Diplomat," by Charles W. Thayer *(Harper. 299 pp. $4.50), champions the professional career man in the wily world of foreign service. Samuel Flagg Bemis has written numerous books on diplomatic history.*

By Samuel Flagg Bemis

"SINCE Greek times, learned and less learned men," says the author, "have been preparing books, brochures, and monographs about how a diplomat should carry on negotiations." He presents another book, learned in a vast and varied experience in the Foreign Service of the United States and in the languages and customs of nations and peoples, less learned perhaps in the remoter history of American foreign policy and diplomacy.

Mr. Thayer, educated at St. Paul's School and a graduate of West Point, joined the Foreign Service in the depths of the Great Depression and served, so the jacket back flap reminds us, at posts in Russia, Germany, Afghanistan, Persia, and England. On military leave from the Foreign Service in 1944-45, he was chief of the United States military mission to Marshal Tito in Yugoslavia and later chief of the OSS mission to Austria; in 1946 he was political commissioner on the abortive U.S.-USSR Commission in Korea. He headed the Voice of America from 1947 to 1949. Then in 1953 this valuable man, with such a rich experience in stirring times all over the world, and in the prime of life and usefulness at the age of forty-three, resigned from the service, without having reached the rank of ambassador. He is now a free-lance writer, residing in Munich, the author of "The Unquiet Germans," "Bears in the Caviar," and "Hands Across the Caviar." If he is a man disappointed in his career he does not let it show in this his latest book, which is a witty and well-written treatise on the diplomatic profession, replete for today's reader with "juicy"—to use a favorite word of the author—allusions and episodes out of his own career too early concluded. The book is, says Sir Harold Nicolson, "in so far as I am aware, the first comprehensive report written by a professional United States diplomatist and from the American point-of-view."

Of course, we do have the comprehensive volumes by the late Graham H. Stuart on "American Diplomatic and Consular Practice," now and then drawn upon by Mr. Thayer, but these are dry if excellent treatises and do not contain any four- or five-letter words even in quotations. (The good Mr. Thayer himself has to resort to expressive ——— eight times in an historical quotation on page 56.) Students wouldn't go for Graham Stuart the way they, and many an intelligent general reader, will undoubtedly go for Mr. Thayer's useful book. He deals systematically with diplomacy and intelligence and the battle for men's minds, as well as the methods, mechanics, and protocol of chancelleries and consulates, and personal qualifications for the profession. And it is strictly up to date.

Mr. Thayer is a champion, though not an inveterate one, of the professional career man as compared with the nontrained outsider coming into high office by political appointment, too often to the detriment of the service and of the nation's interest. He doesn't think that the problem of democratic control of foreign policy has yet been solved in this country. Who does? At the close of his book he leaves some telling criticisms of the recent efforts of the Wriston Committee to deal with the problem: its report provided "less than complete comprehension of the role of diplomacy."

Leaving aside some of the curious if not shocking American political appointments, Mr. Thayer doubts whether one can distinguish, as Sir Harold Nicolson does, different styles of diplomacy, which vary from country to country at least among the powers of the Western world. There is, however, one really national style of diplomacy—the Soviet, a product not of native characteristics but of traditional Byzantine practices coupled with long service in a police state. "The Soviet type is taciturn, unscrupulous, and icily humorous in negotiation . . . of sincerity he knows little and expects none from his colleagues."

Sincerity, honesty, probity, experience—in short, integrity of character—plus a political sense, are in Mr. Thayer's book the qualities of the good diplomat. To quote from the book:

> Representation is the term used to describe a diplomat's efforts to demonstrate through his personality, manners, hospitality, and erudition the admirable qualities of his country and thus the advantage of maintaining close friendly relations with it. While the wise diplomat seeks to win for his country the admiration and respect of others, he will not waste his time trying to inspire the deeper emotion of affection. International love is a fiction the search for which has frequently ended in embittered frustration, particularly among Americans whose passion for popularity is seldom understood and practically never requited by our neighbors.

With this passage George Washington, wisest of our statesmen in a world of war and revolution, would have agreed. Such diplomats are hard to come by. Washington found one in young John Quincy Adams, America's greatest diplomat during the epic period of the foundations of American foreign policy.

JOLT: In **"Out of the Jaws of Victory"** (Holt, $4.95), Jules Abels traces the course of events that led up to that fateful November 2, 1948, analyzing the assets of both Presidential candidates. He observes that early in the year a large number of Americans simply swallowed the assumption that Dewey was going to win, and never had a doubt about it afterward. He describes correspondents on the Dewey "victory" train repeatedly asking him why he bothered to campaign at all (this really makes one wince). The quotations from the most respected columnists in the nation show that people were far more interested in what Dewey would do as President than

FRASER YOUNG'S LITERARY CRYPT NO. 864

A cryptogram is writing in cipher. Every letter is part of a code that remains constant throughout the puzzle. Answer No. 864 will be found in the next issue.

NCNPT OUR LB UR
DORLAFB LR HKLEK
KLB URENBMDPB PLGN.
—DXLCNP H. KDXONB.

———

Answer to Literary Crypt No. 863

In the battle of existence, talent is the punch; tact is the clever footwork.

—Wilson Mizner.

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in the election itself. If any of the polls hinted that Truman had a chance, they were simply suppressed or disregarded. Highly articulate America was mesmerized.

The Dixiecrat revolt and Henry Wallace's splinter candidacy were responsible for this situation as much as anything else. Truman could not win with a divided party and that was all there was to it. So everyone sat back while the man from Missouri rolled up his sleeves and got to work. With masterly political intuition he scarified the Eightieth Congress, won the allegiance of the farmers, cemented the support of labor, and used the reputations of Wallace and Dixiecrats to gain far more votes than they could deprive him of. It is true that Truman had the support of unusually able Congressional and local candidates in many states. But it was his show, and he must get all of the credit. He made Americans feel he was one of them, something the Governor of New York could not or would not do.

Toward the middle of October the narrative becomes heavy with suspense. One has the sensation of being aboard the *Titanic*: the iceberg has already struck, but *still* nobody seems to notice what is happening. Dewey works on his victory address; he wonders whether his family should be with him at the moment of triumph; Republicans enter their children in Washington schools; writers prepare their articles on the nature of the Dewey Cabinet. Suddenly it is all over except the wisecracks.

At the time, the poll-takers and the pundits had to admit not only that they were wrong but also that they did not know why they were wrong. We still don't know. Mr. Abels adduces many circumstantial reasons, but makes clear there is no real answer, except the individualism of the American voter, who doesn't like to have his mind made up for him. Whatever the feelings on the aftermath of 1948, this must be accounted an excellent thing. Of course, it has only redoubled the attempts of political candidates to second-guess the electorate.

The author is a careful reporter, and his judgment is even. But one would have preferred more of the historian's sweep and imagination in this book. Mr. Abels is somewhat addicted to the journalist's chapter-and-verse method of narration, so often considered essential to accuracy, and he lets other people (notably Max Lerner) do too much of his speaking for him. However, his book contains all the essential facts, and they cry out for themselves. —NICHOLAS KING.

FICTION

The Silver Cord in Low Key

"Wilder Stone," by John Leggett *(Harper. 311 pp. $3.95), describes in a first novel the crucial growing-up time in the life of a "middle-aged Mom's son." Novelist James Kelly is the author of "The Insider."*

By James Kelly

IN A FICTIONAL period where outsize hero and concupiscent heroine usually conform to Hollywood mythology and/or psychiatric case studies, John Leggett's first novel is a welcome respite. His hero, Wilder Stone, is smaller than life, a middle-aged Mom's son who is simply not oriented to success. And his premise is the reasonable one that inadequate, badly prepared people also reside in this world, living their lives of patient desperation, having their moments of drama and goaded strength.

The considerable impact of "Wilder Stone" stems from its honest observation of low-key human relationships, offered absolutely free of pretense or dramatic inflation. We see Wilder Stone at work in a seedy New York real estate office which has its origins in Dombey & Son. He gets a drink of water, talks on the telephone, has a hamburger with a pushy young man at the next desk. He carries on a fumbling, functional romance with a busty beauty parlor matron named Bibi Winter. And by an intricate system of flashbacks, we follow Stone's earlier idyl and marriage with Catherine, the Barnard co-ed, and suffer through their encounters with both her family and his.

Mr. Leggett prefers dialogue as a story method, and his ear, eye, and sense of rhythm give an immediacy to several genuinely powerful scenes of family strife. The reader will remember Millicent Stone, the terrible Mom who understands the uses of tears and illness when it comes to controlling a son or destroying a daughter-in-law. Short father-and-son conversations between Stone and young Jimmy tell many things about the chasm that exists between a child's hope and an adult's despair.

In climactic moments of the novel, when Jimmy forces his father to face a wider, sunnier horizon, there is a gratifying lift. Will Wilder Stone grow into the responsibilities of career, fatherhood, romantic dalliance? Will he cut the silver cord with Millicent and become a man? It seems likely, and we are glad for him.

—Nelson Morris.

John Leggett—has eyes, ears, and a sense of rhythm.

However, despite the soundness of its materials and the promise of its author, "Wilder Stone" is not quite as good a novel as it ought to be. What emerges, finally, is a clear picture in pallid, pastel tones. Part of this is inevitable in the choice of downbeat subject and a restless flashback technique, which tends to interrupt suspense and blur story-line. But a more troublesome flaw—and this may be carping criticism of an impressive first novel—is Mr. Leggett's unselective way with details and dialogue. Irrelevant conversational flights are allowed to run their course, and there is a carefree reliance upon useful coincidences such as chance meeting or small accident to steer the action back where it belongs.

Apart from such clinical considerations, it can be reported happily that Wilder Stone, the man, is somebody who steps from a novel and registers in the mind. We've met him before in our daily lives, and now we know him better. This is the basic success, one feels sure, that John Leggett intended for his book.

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Corrupt in Karak

"Fuel for the Flame," by Alec Waugh *(Farrar, Straus & Cudahy. 468 pp. $4.95), depicts the struggle for power on an oil-rich island in the China Seas. John Masters has written many novels about the East, among them "Bhowani Junction."*

By John Masters

ALEC WAUGH's new novel is set in the imaginary island of Karak, near Borneo. Karak, which contains oil and rubber, is a British protectorate ruled by a native king. The British want the political *status quo* maintained so that their companies can continue to extract the oil and rubber, and so that no Other Power can step into the vacuum that would be left if they were forced out. Some Karakis are secretly working toward a Communist revolution, others toward a more nationalist and rightist coup. Each of these interests is represented by one or more characters in the novel. There are, besides, a number of people living out their lives with little thought of the economic or political moves that are taking place around and through them.

It all ought to make exciting reading, but it does not. The book starts slowly and continues at the same pace. I think that the fault lies with the multiplicity of characters and the failure to bring any of them into prominence. An even light beats on twenty people. One by one they are taken up and followed for a few moments, a few hours. By the time we return to them we have forgotten who they are and what it is about them that is supposed to absorb our attention. For instance, the playboy Crown Prince, whom we meet early, disappears into a monastery, from which he emerges near the end of the book, then makes an inscrutable remark about Buddhism, and urges the CID man to *do* something—and that's that. His fiancée flies out to Karak (her ticket paid for by the named airline, I imagine, since she lavishes praise on it through several pages); someone attempts to shoot her—and that too is that.

Here is the second major fault of the book—none of the characters *does* absorb our attention. They seem to be wooden figures, moving this way and that, but without feeling. The motivation is of a simple mechanical kind throughout, and in the only case where it really needed to be documented (concerning a young oil executive who allows himself to be blackmailed by a mysterious but certainly wicked Indian) it completely fails to convince. The young man is presented as an ass but to act in the way he did he would need to be a quivering schizophrenic. The only well-developed and interesting character is the old CID colonel. I would have welcomed more of him, at the expense of all the others.

The plotting, though intricate, is not always soundly linked with the narrative, as for example in the dénouement, where we learn that "a strong group of military men and industrialists" wants to take over the country. But neither generals nor tycoons have been mentioned; indeed the impression has been given that happy little Karak does not own any.

To sum up, "Fuel for the Flame" contains a good deal of potted sex, about ten intertwined short stories, several happy endings, some brief and generally superficial essays on oil, government, and modern colonialism—and 468 pages.

A MAN CALLED PETER: During the second decade of the nineteenth century, Peter Cooper, a poor country boy, arrived in New York City to make his fortune. By 1883, the year of his death, he had become a noted inventor, a millionaire philanthropist, and the founder of the city's famed Cooper Union Institute. **"Certain Harvest"** (Doubleday, $4.50) is Ruth Adams Knight's historical novel of Cooper's life and times. In a number of flashbacks it weaves together a complicated tale, part fact and part fancy, a tale of New York as it grew from town to metropolis, of Peter Cooper himself as he rose to eminence, and of the fictional Bondurants, three generations of French-American ladies, whose lives were greatly influenced by the good works and benevolent philosophy of Peter Cooper.

Because the author's research into New York's past has been so thorough, the purely historical aspect of "Certain Harvest" is its most satisfying one. Mrs. Knight is equally at home in fashionable Gramercy Park, in Peter Cooper's little grocery store in the Bowery, in his glue factory uptown, or in Bloomingdale, that pleasant, rural community on the Hudson River near Morningside Heights, where the Bondurants and other refugees from the French Revolution established themselves.

Unhappily, Mrs. Knight is less skilful when she must leave carriages and crinolines behind, to deal instead with the complexities of human character. The Bondurant ladies and their husbands soon prove to be merely another set of stock historical-novel figures. Moreover, Peter Cooper's virtues are without limit: he is unremittingly wise, kindly, and generous. Nearly everyone in New York—at least in Mrs. Knight's account—either loves or respects him deeply, and only the novel's villain considers him a great prig and a bore —an opinion in which, regrettably, this reviewer was eventually forced to concur. —WILLIAM WISE.

Your Literary I. Q.

Conducted by John T. Winterich

MORE OR LESS HUMAN

On the left are brief descriptions of ten mythological monsters all of which have human attributes. Fannie Gross of Asheville, North Carolina, asks you to select from the list on the right the character described in each case. Answers on page 78.

1.	A man's body with a bull's head	( ) Arion
2.	Woman's winged body to the waist, a lion below	( ) Cecrops
3.	Man to the waist, a horse below	( ) Chiron
4.	Man's upper body, ears and horns and legs of a goat	( ) Echidna
5.	Woman's head, bird's body	( ) Glaucus
6.	Woman's body, brass claws and snakes for hair	(1) Minotaur
7.	Upper body of a man, two serpents for legs	(6) Medusa
8.	Horse with a man's right feet and human voice	( ) Ocypete
9.	Head and bust of a young woman, the rest a speckled serpent	(5) Pan
10.	Man to the waist, long sea-green hair and a fish's tail below	(2) Sphinx

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Western Minds Are on Nippon

—From "Japan: An Intimate View."

"Japan: An Intimate View," by Colin Simpson *(Barnes. 216 pp. $5.95),* ***"Meeting with Japan," by Fosco Maraini*** *(Viking. 467 pp. $8.50), and* ***"Living Japan," by Donald Keene*** *(Doubleday. 224 pp. $7.95), show how the Land of the Rising Sun appears, respectively, to an Australian, an Italian, and an American. Faubion Bowers wrote "Japanese Theatre" and other books.*

By Faubion Bowers

JAPAN has become something of a cultural and emotional possession of America. Historically, this is not without justification. From the time an American opened the country to the moment when the Americans conquered her in the last war and imposed much of the subsequent change, American interest in Japan has been bulkier, if not more searching, than that of other nationalities. Today scholarship in things Japanese resides largely in American hands.

As book after book on Japan continues to appear, it is natural enough to find a faint note of familiarity and to welcome with a measure of excitement books by non-Americans in the hope of a new or unexplored viewpoint. Two of the three most recent books on the subject are by an Australian and an Italian respectively.

"Japan: An Intimate View," by Colin Simpson, the best-selling Australian journalist, is felicitous. His previous experience has been among aboriginals in his own bailiwick (not the best of backgrounds for sophisticated Japan, I should have thought) and he sets out to write a book on Japan from the moment that he conceives the trip. Throughout his short stay he takes copious notes. The result is an excellent model of how to travel and who should travel. Mr. Simpson is intelligent and sympathetic, and by that I mean he is willing to change his mind. He did "everything"—Nikko, Kyoto, Kabuki, the tea-ceremony, Hiroshima—and he talked to "everyone"—bath attendants, prostitutes, Buddhists, and wise old Japan Hands married to Japanese women. Mr. Simpson profited, and so will his reader.

To suggest a few of the diversities, one can mention at random his summary of the geisha system—as clear and as correct as anything on the subject, including my own exegesis in the Encyclopaedia Britannica; his reinstatement of MacArthur ("I was inclined to be even readier than the next man with a smart crack about General MacArthur and his policies . . . Despite that I now feel that [he] was the right man in the right place at the right time for the Japanese . . ."); his vivid explanation of birth control and abortion in Japanese society; his conversations with old women on litter and with Buddhist scholars on Zen—both meaningful and revealing. About raw fish, Mr. Simpson is refreshingly sane. He eats it when it is served to him, and only remarks that he "never looked askance at it again."

What an antidote to "The Ugly American" this book is. It gives, if nothing else, the lie to the insidious claim that language is a barrier to understanding. The truth is, quite clearly, that where there is heart, there is a way. Without one, Mr. Simpson could never have got as far as he did in so short a time. For a book speedily written and covering a crowded itinerary, "Japan: An Intimate View" is expert journalism and excellent tourism.

With the Italian, Fosco Maraini, we come to a pretentious and pedestrian book, "Meeting with Japan." Here is a man who speaks the language, and to whom Japan is "the country in which I had lived and suffered for so long, where my daughters were born . . ." Mr. Maraini taught in Japan before the war, lived there during it, and when Italy capitulated in 1943 was interned there. He was released at the end of the war in 1945, and returned again to Japan in 1955.

"Meeting with Japan" is beautifully produced with dozens of excellently rendered color photographs, all in all a credit to The Viking Press; and perhaps this explains why it is a Book-of-the-Month Club selection. However, as a text, it starts off on the wrong foot, and never quite regains its balance. For instance, few writers dare to say things like, "To find the answer it is again necessary to plunge into the deepest recesses of the Japanese mind . . ." or "No schoolboy can contemplate such a scene without calling to mind . . ." From pretension Mr. Maraini moves blandly through conceit into arrogance. Here are some samples.

Of Japanese and American relations:

> Apart from some rare exceptions, then, the Japanese-American encounter is on the whole unsuccessful. It is sufficient to look at the results . . . in everyday life. Americanized Japanese . . . are incredibly crude, vulgar, ignorant and presumptuous. . . . All that most Americans seek in Japan is exotic knick-knacks. . .

Of Japanese women:

> Women here are capable of passing from the most exquisite delicacy to the most appalling and barbarous crudity of behavior, voice, gesture, and speech. They plunge, not from one tradition to another, from that of the East to that of Europe or America, but from civilization to zero, to the most complete barbarism.

Of Japanese in general:

> One of the things which strikes foreigners, particularly Latins, most vividly is that when you meet the Japanese you rarely have the impression of meeting an outstanding personality, with an above-average intelligence. . .

Inaccuracies in "Meeting with Japan" are so persistent it is irritating. Let me correct a few. Japanese do not drink "before rather than with a meal." Eliseef did not save Kyoto from Allied bombing. *Gaijin-kusai* does not mean "stink like a foreigner." Nō theatre did not assume its place in Japanese society in the Tokugawa period. Luxury is not regarded as vulgar. The ideograph for "woman" is not a figure bending to do housework. "The family of a guilty man must be punished" is not a well-known Oriental principle. And before the war customs officials did not examine foreigners' faeces. And, come to think of it, I wouldn't exactly say, "Love is a Western creation," either.

Perhaps the gist of the book lies in its one incident in which something actually happens (aside from Japanese

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running up to the author in the street and saying, "Maraini-san, Maraini-san, don't you remember me?") and this passage is extremely interesting. It occurs while Mr. Maraini is interned in Nagoya. He has had an altercation with one of the Japanese camp attendants. He is told that Italians are liars and traitors. In an excess of emotion at this remark, Maraini chops off the little finger of his left hand with a meat cleaver, shouting, "Italians are not liars." Then he explains himself:

> By my action I had imposed upon him the necessity of purification, transferring all responsibility for the incident to him.

Later he hands the finger to the police and says jokingly, "Here is a present; you can make a *sukiyaki* out of it."

> Alas! This was another unfortunate coincidence, for just at that time the Japanese had been accused of cannibalism in the Allied press.

The policeman leaps from his seat and starts striking Mr. Maraini in the face, shouting for him to apologize.

> I laughed, pretending to be vastly amused, and went on laughing while tears and blood ran down my cheeks... I kept on saying, "It was a joke," and he went on hitting me; but I do not think that I bent my head. In the end he got tired of it. . . .

And so, white man wins out again; by God, we'll show these wily Orientals we can beat them at their own game.

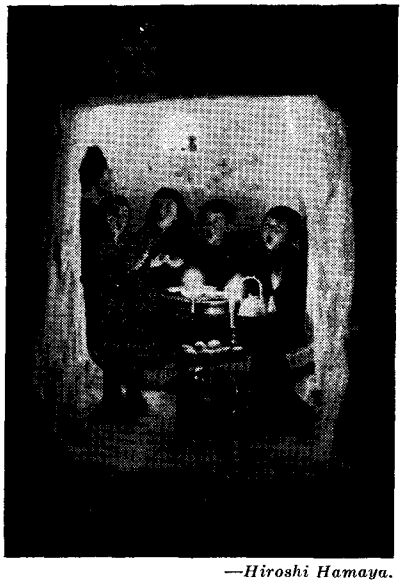
It is with a gasp of relief that one turns to "Living Japan," by Donald Keene. Here is a scholar, the distinguished head of the Japanese Department at Columbia University, who is writing a popular book. With all the charm of a li.. pid style so apparent in his recent work, he takes the reader through every important aspect and facet of Japane.e society. Dr. Keene notifies us in the beginning that we are reading "a personal book . . . based on my experience . . . colored by my affection for the country." What he does not tell us is that we are reading an illuminating and enchanting account substructed with fact, accuracy, and familiarity. His wisdom embraces the finest in both Japanese and Western minds.

Dr. Keene is an almost flawless linguist, a profound student, an original thinker who moves gracefully from obscurities of history to modern Japanese arcana. He is, as well, one of the few foreigners who knows the answer to the famous Zen question, "What is the sound of one hand clapping?" In "Liv-

Glimpses from "Living Japan."

—Ken Heyman-Rapho-Guillumette.
"A very small boy and a very large temple door."

—Japanese Consulate General, New York.
Little girl learns her alphabet.



—Hiroshi Hamaya.
Children sing in a Japanese igloo.

—Sheldon A. Brody.
Matsubayashi Keigetsu, one of Japan's great painters, at work on a landscape.

—T. Ogawa: Japan Camera Info. Center.
These kimono-clad ladies hurry to catch a trolley.

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ing Japan" he is not translating, nor is he dealing with minutiae; he is writing about Japan as a whole—the politics, the world of pleasure, the bathhouses, the religions, the old and the new—all told with ease, simplicity, and—after Maraini, one longs for it—with authority. Illustrating his points are 158 photographs, the finest yet published, brilliantly chosen and impeccably reproduced, many of them in color.

SHADOW OF A PARTY: Books about India usually fall into one of three categories: informative and factual, light and fantastical, or personal reminiscences that develop the tourist aspects. All three classes of books correspond to the real India although some Indians I know would like to wish away the maharajas' magic and superstition.

The title is the best part of **"Tiger House Party: The Out-of-This-World Adventures of the Author Among the Tiger-Shooting Maharajas,"** by Emily Hahn (Doubleday). Containing about 30,000 words, the book is overpriced at $3.50 (probably because of the illustrations that are used to give local color and fatten the slim volume). The cover promises that the book is "great fun and highly informative"; I think it misses the mark.

Having been a long and faithful admirer of Miss Hahn, especially her writing of the Forties, I opened the book with great expectations and then waited for the Kipling India to speak to me through her. I was disappointed: Miss Hahn never made up her mind whether she would deal with the history and romance of the maharajas or their tourist value, with the result that her book falls among three stools of Indian writings.

In the opening pages Miss Hahn offers a number of historical judgments and facts, unbelievably wide of the margin. For example, she gives short shrift to that great classic of historical writing, "The Story of the Integration of the Indian States," by V. P. Menon. She accuses him of being "remarkably cold-blooded" in his methods, gently overlooking what the fate of India would have been with 600 principalities dotting the map like so many smallpox scars. Again, "When India gained independence, the new government retained the prohibition against suttee, to the deep disappointment of its new reactionary citizens; all these years there had been Hindus longing for the return of the good old days when a woman could burn herself up if she wanted to . . ." Miss Hahn does not give a single fact or example to support this statement. Rudyard Kipling was

(*Continued on page* 73)

OBSERVATIONS

View of a Columnist's Cosmos

—*Philippe Halsman.*

Max Lerner—encyclopedic diversity.

"The Unfinished Country," by Max Lerner *(Simon & Schuster. 733 pp. $7.50), is a collection of Mr. Lerner's columns for the New York Post during the last decade, a chapter from which appeared recently as a featured article in the Saturday Review. Sydney J. Harris is a syndicated columnist for the Chicago Daily News, and author of two similar collections, "Strictly Personal" and "Majority of One."*

By Sydney J. Harris

AMONG the more eminent of current columnists is Max Lerner, with degrees from Yale and the Brookings School of Economics, a mighty prefacer of books ranging from Aristotle to Veblen, a professor at Brandeis University and the author of "America as a Civilization," which buckled the legs of the bourgeoisie's coffee tables two years ago.

These overpowering qualifications all indicate that Mr. Lerner is a man to be approached with respect; and, having done it myself, I am fully prepared to respect any man who has expended so much psychic energy in spinning out a daily column for fifteen years with encyclopedic diversity.

But respect for effort is not necessarily admiration for achievement; and while I opened this collection of Mr. Lerner's columns with tender hope, I left it with a sense of bewilderment and disappointment. Why, since the quality is so slight, is the quantity so great? Why a tome of 733 pages, costing $7.50, and weighing enough to shatter the skull of any infant who might topple it from the desk?

"The Unfinished Country," as the selected output of a decade, is divided into five parts. The first section is intensely personal—the death of a father, the birth of a son, the marriage of a daughter. The second section, on America as a "fabulous country," concerns cocktail parties and movie idols, lurid novels and quiz programs, patterns of marriage and divorce, and the persuasive plea for an "intellectual elite" in American education.

As we progress deep into the interior of Mr. Lerner's world, we find an increasing preoccupation with the scatological and pathological aspects of society—with rape and homosexuality, abortion and murder, promiscuity and sadism, and what Mr. Lerner calls "the underground river" of our unconscious lives.

Sandwiched between these brooding (and often surprisingly shallow) observations are brief essays on the power alignments and conflicts in America—on Truman and McCarthy, Hiss and John L. Lewis, the Steel case, the Little Rock crisis. These are the sharpest parts of the book, where Mr. Lerner seems most in command of his material and least betrayed by his passion for philosophical disquisition.

The plain fact seems to be, from a careful reading of this collection, that Mr. Lerner is not a daily journalist, but a weekly or monthly observer; a teacher, perhaps; a lecturer, surely; but faced with the necessity of a nightly deadline—a necessity of his own temperamental contriving, by the way—he fills his space with unfelicitous writing and banal thinking.

In his columns he reveals himself as a man of good will, sensible, generous, warmhearted, with a naïveté that is more endearing than annoying, and generally on the side of the angels whose existence he denies. But the angels, I suspect, demand more than mere decency.

To begin criticism in a minor key,

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"The Unfinished Country" is a mass of stylistic deficiencies. Apart from the hastiness of thought in most of the pieces, there is an appalling triteness of expression.

In his prose, people "skate on the thin edge of disaster," they weep "rivers of tears," they make "May-and-December marriages," they "break lances," they undergo "grueling" experiences. His corpses are "pronounced dead," his tourists come "in droves," his silences fall in "mantles," his law is "stern-eyed," his midnight is "the witching-hour," his civilization is a "veneer," his objects are in "sad repair," his promised gifts "turn to ashes," his widows are "grief-stricken."

He mistakes "anxious" for "eager," confuses "masterly" and "masterful," uses "fulsome" incorrectly, confounds "healthy" with "wholesome," and calls for a "small legion" of men, which is rather like asking for a poor millionaire.

WHEN Lerner leaps from the colloquial to the classical, he is equally inept. He speaks of a "burning Nessus shirt," but the fatal agent in Nessus's shirt was poison, not fire. He "goes out on a Cassandra limb," but Cassandra never went out on a limb; her prophecies were always certain to be right. He informs us that if Ulysses were alive today, "he would be writing about his adventures on an expense account from *Holiday* or *The New Yorker*," as though Ulysses wrote the Odyssey.

His quotations, alas, are no more accurate than his classical allusions. He misquotes from Shakespeare to Thoreau to Gershwin, misunderstands a famous line by Dryden, and cites a Tolstoy fable but omits the whole point of it. These may be negligible lapses in a great writer; in a journalist they are *not venial (or even venal) sins*, but mortal offenses against the graces of language.

Moreover, all the material in this book must have been read at least four times: first, by the author when he turned it in; second, by the copy desk of the newspaper; third, by the author again when he compiled the columns into book form, and, last, by the editors at Simon & Schuster.

Journalistic style should be terse and as epigrammatic as possible; but it is hard to find anything approaching a *mot* in this book. And Mr. Lerner is scarcely a master of paradox, in the vein of Chesterton, when he observes: "This is not flaming youth we have; it is unflaming youth." Nor do we learn much when we are told that George Washington had "the quality of command," that Lincoln was "a lonely man," or that "Europe is the mother of nations, the source of the New World of which we are part."

It is hardly illuminating to be reassured that "Most of us don't commit suicide, because the life impulse is stronger, and the moment of doubt or despair passes." Our attitude toward divorce is scarcely deepened when we read: "Here are two people who were once together and are now apart. Often this can't be helped, and when it must be it must be." Few will be startled to learn that "Hollywood exhibits a compulsive wish to be on top, and be a success." We are not, indeed, even spared the hoariest culture-cliché of them all: "Music is an international language."

In order to make these platitudes more palatable, Mr. Lerner has dipped copiously into his reference books of Great Thoughts. In a pointless piece on Liz Taylor, he quotes Petronius; in a sentimental travel diary, he ends with a quotation from Rilke; in the stock columns on being ill, on children, on picnics, he tosses in *pensées* by Plato and Ruskin, Bergson and Mann.

Now, most journalists—including myself—are guilty of such stuffing. What rings fundamentally false in Mr. Lerner's use is his apparent uneasiness in the face of his public. He is talking both up and down to his readers at the same time—alternately being one of the boys and being the featured speaker at Cooper Union. It is a formidable double role, and hardly surprising that he does not bring it off.

MR. LERNER has many attitudes—most of them in the accepted liberal tradition—but few positions that I can discern. He has had training as an economist, but there are few concrete economic recommendations in the book. He is a political theorist, but we find no trace of a suggestion that world peace might be achieved through world order. Indeed, he sees Truman as "a symbol of our cultural health"—the man who ordered the bomb dropped on Hiroshima.

His theology is at least unique. "To be lonely," he reflects, "is the original curse, preceding the original sin. My reading of the myth of Adam and Eve is that they ate the fruit of evil because each was incomplete without the other." This indeed would be news to Tillich, Niebuhr, Maritain, and Buber.

Mr. Lerner's thoughts on money are almost an unconscious parody of "that wise old cab driver" he quotes elsewhere. "The appeal of money," we are seriously informed, "lies in the apparent ease with which it fills the obvious lacks of a moneyless life. It lies in the things that money can buy. . . ." If you don't believe it, the citation is page 260.

A few years ago Mr. Lerner was assuring his readers that "the over-all impact of the '$64,000 Question' is a healthy one." By late summer of 1958, he could still insist, "It is futile to tell people that someone like Charles Van Doren is incapable of dishonesty, and that the rottenness in the quiz shows was marginal."

He devotes a long subsection to an explication of the Freudian theory, which most readers would find more disturbing than clarifying, since Mr. Lerner has absorbed most of the jargon but little of the underlying dynamics—and, besides, the dynamics cannot be explained in a popular piece of writing.

What is offensive, and not merely annoying, is Mr. Lerner's apparent double standard—which he shares, to a degree, with his newspaper—toward publicizing the more scabrous aspects of life. When other sections of the press deal with such matters, they are being "sensational"; when Mr. Lerner gazes lengthily (and sometimes, it seems, lovingly) upon them, he is being "clinical" or "sociological."

For example, in 1953 he "covered" the Rosenberg execution at Sing Sing, telling us that Julius was "pronounced dead" at 8:06¾, and giving us a vivid portrait of the shaven hair, the smoke from the helmet, and the hissing sound of the electric charge. In the same piece, he upbraids other newspapermen for wanting to know what kind of dress Ethel Rosenberg wore at her execution. In this way he manages to combine "sensational" detail with "liberal" indignation. His pieces on homosexuality and abortion are likewise coy attempts to eat his journalistic cake and have it too.

ONLY in the brief section on American education do I find well-knit writing, carefully thought-out, with premises and conclusions and a definite stand taken. Agree or disagree with his views (and I largely agree with his concept of a "democratic elite"), at least here Mr. Lerner comes to grips with a problem, examines it thoroughly, and offers concrete proposals.

Mr. Lerner's great "culture hero" (his own New School-type phrase) is Justice Holmes, whom he quotes twice as saying to his students: "Your business as thinkers is to see the relation between your particular fact and the framework of the universe."

But the trouble with Mr. Lerner, as with Justice Holmes, is that he seems not to believe in a "universe," but in a "multiverse"—in an aggregation of

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Cultural Diplomacy: A New Note

EDITOR'S NOTE: *The theme of this issue of SR—the changing role of travel in the Sixties—emphasizes the importance of human and cultural relations among nations. The author of the following guest editorial is Robert H. Thayer, Special Assistant to the Secretary of State for the Coordination of International Educational and Cultural Relations.*

THERE was a time, and within my memory, when all educated men from the Ural Mountains across Europe and the Americas to the China Sea could understand each other. Words then had the same meaning in many places, and there could be an exchange of ideas among people of different nations. There were then recognized moral, intellectual, and social values which had been carried across the earth by that movement of peoples and ideas which we call the expansion of Europe. The understanding thus made possible did not always lead to peace, but within the Western world it did make for the growth of common cultural values, for the development of certain common political and social ideals and purposes, and it became an element in the vast economic expansion of Europe and America in the Nineteenth and Twentieth centuries. Communication of these ideals and purposes was clear, simple, and effective.

That day has passed, and with the loss of world hegemony by Europe and the emergence of new states and nations representing the masses of mankind we have a new Tower of Babel. The difficulties of physical communication among peoples because of time and space are fast disappearing, but mental communication is now beset with complications. Anyone listening to the talks between representatives of the United States and the Soviet Union would be appalled at the difficulties arising simply from a misunderstanding of the meaning of words. The same word, when translated, sometimes has distinctly different cultural values for different people.

Diplomatic representation between nation-states, as we have known it these past 500 years, is not wholly adequate to our task today; more than traditional diplomatic methods are required. A new note must now be struck in our work abroad. That new note is the concentrated use of our cultural and educational resources in the field of foreign affairs for the development of a social environment which will make for enduring peace and the common political good of all mankind.

THIS is a new form of diplomacy, and the name I have been giving it in the past few months is "cultural diplomacy." I have been severely criticized for the use of this term by many of my friends in the academic world. They believe that the phrase carries with it an evil connotation—that the intellectual purity of culture is being sullied by being used for "nefarious" political purposes. They are thinking of culture as something for the social scientist to look at in the figurative test tube he has taken over from the natural scientist with his so-called objective point of view. But the culture about which I am talking is the life and fiber of a people, the way they live, the way they work and play, the things they produce, what they aspire to, what they think, and how they express themselves in words and song and story. The culture of a people is a living, growing, vital thing. It is the heart and soul of a people, and cultural diplomacy is the process of communicating the culture of one people to another people so as to bring about mutual understanding.

Some of my associates in the Foreign Service believe that tying culture and diplomacy together is unrealistic. Culture, they say, has to do with relations between people, and diplomacy has to do with relations between governments. But these associates have failed to grasp the significant change which has taken place in the world. In the old days, foreign relations meant only relations between one government and another. Today foreign relations are the relations of people to people. As a result of modern science and technology, men of many nations and races have been brought into immediate and pressing contact with one another, and antagonisms among these various nations and races have sprung up in part from the varied cultural and value systems. These antagonisms must be reconciled if we are to have lasting peace.

TO conduct this form of diplomacy, the United States Government has created the office of the Bureau of International Cultural Relations. In this office, the responsibilities of which I have only very recently assumed, I am concerned with the Department of State's Exchange of Persons and cultural programs, with UNESCO affairs, and particularly with the coordination of all of the international educational and cultural programs of the government. The United States Government has, in the creation of this office, introduced this new note in the conduct of foreign affairs—and this new note, I hope, will in time call forth new and vigorous policies directed towards the common political good of all nations.

In the course of the last hundred years, the welfare of mankind has been immeasurably improved in many ways through the efforts of scientists and technologists. But the pressures on man resulting from scientific and technological progress have been and are today enormous. With each technical step forward have come social disruptions and revolts. We must find the social environment within which man can live without losing his freedom.

I believe we need today a new concentration on ends and less on means.

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LETTERS TO THE EDITOR

CULTURAL COBWEBS

Reviewer Edmund Fuller let his naïveté show through in his appraisal of Colin Wilson's "The Stature of Man" [*SR*, Dec. 19]. He chides Mr. Wilson for advocating the replacement of "worn-out religious and moral concepts" without offering a ready-made formula for the "new existentialism" which Mr. Wilson proposes as a substitute for them. Mr. Fuller says, in effect, that the book would be stronger had the author posited the problem and then followed it up with a neatly stated solution. In saying this, Mr. Fuller betrays an almost complete misunderstanding of the message Mr. Wilson tries to convey.

Mr. Wilson does not pretend to be in possession of any over-all solution—unless it be an effort to convince man that to achieve a greater godliness, he must first acquire a more penetrating consciousness of his own nature, an understanding of what he is and in which direction he is heading.

Before a room can be redecorated, the cobwebs must be swept from the walls and ceiling. Surely this is a step toward completing the project. Mr. Wilson points to the existence of moral and cultural cobwebs that some of us cannot or will not see. As a writer of depth and integrity, he will not degrade himself or insult his readers by adopting the Horatio Alger assumption that for every problem there is a solution, for every story a happy or satisfactory ending. He exercises commendable restraint by refusing to pick out the color of the paint or to arrange the furniture in that yet-unfinished room. That, he realizes, is a matter of intellectual and spiritual evolution. To have set out the exact dimensions of the "new existentialism" would brand Mr. Wilson as a literary charlatan—which he is not.

If, in this brief life span, he is able to sweep away only a few of the cobwebs, what a contribution he will have made!

Emmett Peter, Jr.

Leesburg, Fla.

LINES FOR OUR TIMES

Not another Christmas present gets wrapped until I have told you: Thank you for Edmund Fuller's review of Colin Wilson's "The Stature of Man." The last two paragraphs of conviction are what we all need to acclaim in our present condition.

Ruth B. Kroscher.

Elmhurst, Ill.

HOLLYWOOD'S EXILES

William Fadiman, in his December 19 article on the state of the movies, has said something that has long needed saying.

It is an infinite tragedy that the American film has become a derivative art, deliberately snubbing material created directly for it—all the more tragic because the talents of men and women who write for the screen (who are not necessarily secretaries or adapters) are either being stifled or being turned to other fields. There are many hit plays which could have been acquired by film companies without pre-production deals or enormous price tags; they were written by exiled screen writers.

Leonard Spigelgass.

New York, N. Y.

Through History with J. Wesley Smith

"My love potions, the best in the country. Unfortunately, however, there's a limit . . ."

POETRY—SIMPLE OR SYMBOLIC?

May I comment on the letters of adverse criticism of "modern" verse that have appeared from time to time in *SR*? Their implication is, I think, that if the poet has something to say, no matter how complex, its statement can be simple. But poetry has more than one facet of expression: words are often used as symbols and sometimes the whole poem is a symbol of a meaning that is well worth delving for even if it takes a second reading.

Katherine Rosenblatt.

New Rochelle, N. Y.

CURRICULAR CURIOSITIES

It is incredible that my friend Ward Madden should allow himself to write such a totally uncritical apologia for James Bryant Conant's "The Child, The Parent, and The State" [*SR*, Dec. 12]. The book is largely a rehash of what Conant had already said in "The American High School Today." There is only one important addition, to which, curiously, Madden pays no attention—Conant's highly equivocal treatment of the issue of Federal aid to education. On this issue, as on so many others, he fails to take a forthright or progressive stand, leaving it to the reader finally to decide whether to be for Federal aid or for an increasingly untenable state tax program.

Madden does no honor to the memory of the great Horace Mann by comparing Conant with him, and certainly he violates the whole tenor of John Dewey's philosophy of education by suggesting that Conant's proposals for the comprehensive high school have any important rootage in Dewey's thought. With meager exceptions, those proposals, rather, add up to a superficial reshuffling of the same old egg-crate curriculum that has prevailed in most American high schools for at least half a century. Madden himself notes that Conant wants an eighteen-unit program of "English, history, social studies, science, mathematics, and foreign language," plus vocational courses for the non-college group. What is innovative about this?

In none of Conant's writings does he disclose any semblance of a carefully worked out, unified theory of education. The best that can be said for him is that he is a sincere and cautious eclectic whose influence upon American education is far greater than it ought to be. Compare, for example, his proposals with those in "Images of the Future," a report of the Commission on the Experimental Study of the Utilization of the Staff in the Secondary School. The Commission recognizes that thoroughgoing changes need to be made in the high school if it is to meet the urgent demands of our critical age. The review merely perpetuates the myth that Conant also recognizes the need for such changes. He does not.

Theodore Brameld,
Professor of Educational Philosophy,
Boston University.

Boston, Mass.

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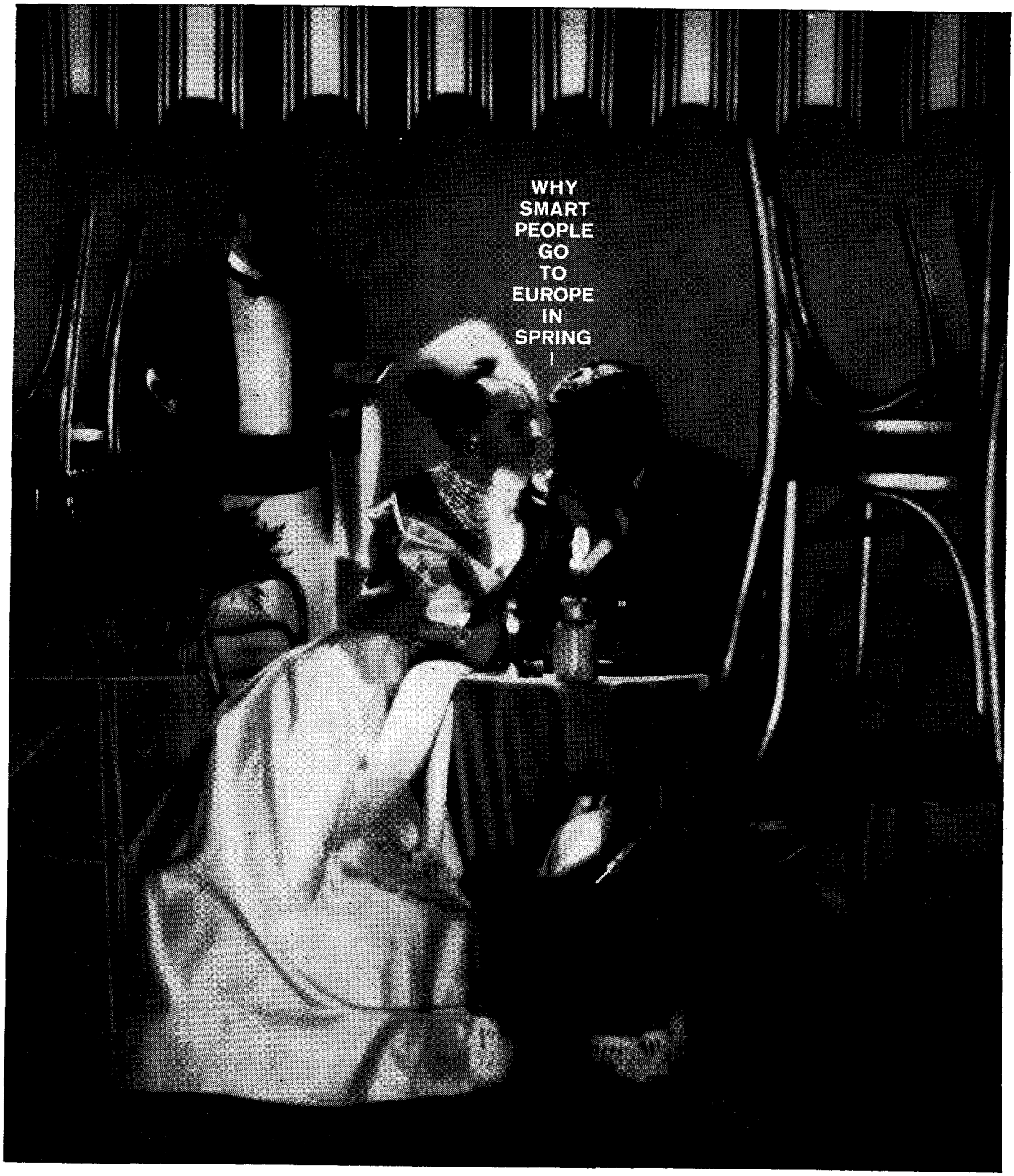

People in the know go to Europe *before* summer tourists for four good reasons: 1) Cafe table-sitters have the time of their lives in spring. 2) Shop-hounds get first pick of treasures at intriguing European antique and gift shops, first look at couturier new spring collections. 3) Sports enthusiasts go to races, regattas, horse shows, cricket matches, bullfights. 4) Gourmets indulge in the season's delicacies of delicious young veal, brook trout, new asparagus and sweet wild strawberries. Do yourself a favor—do Europe slowly. When you go this spring stay a little longer—you'll enjoy it more. See your travel agent as soon as possible to plan your trip. For further information, write each country below in which you're interested. Address: National Tourist Office (Name of Country), Box 258, Dept. 72, New York 17, New York.

EUROPEAN TRAVEL COMMISSION

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TRAVEL
1960

Larkism or Overseasmanship?

What must be the attitude and the intent of our travelers who will flow abroad in unprecedented waves during the Sixties? Says Edward P. Morgan, news analyst for the American Broadcasting Co., "Our passports must be visaed now with a certain sense of sophistication." As traveling citizens, says Horace Sutton of SR, "we must accept a personal part of the responsibility that leadership entails, we must cease regarding travel as the purest of larks." George Dixon, Washington columnist for King Features, eschews both notions as well as the entire concept of culture and cerebration while abroad. Travel should be fun, says Dixon, whose byword is "I'd rather pub-crawl than visit Whitehall." Their varying opinions, written separately but here combined, begin below.

MORGAN: I often wonder why many globe-trotting Americans ever leave the nest. Their bluebird of happiness was in the kitchen at home all the time, perched on the edge of a cup of Good Old American Coffee. But they stubbornly set out for far places anyway, generously strewing little ulcers of ill will along their jet-trails; they denounce the Indians if they can't get a Kansas City steak in Calcutta, condemn the Maltese for ignorance of the art of the dry Martini, demand a rupture of relations with Kabul because the Afghans won't fry an egg like Mother used to make, decry the British inexperience in constitutional democracy, and declare war on the bazaars of Bangkok for allegedly sharp practices in the sale of a bag of exotic baubles which they intend, if possible, to spirit past the U.S. Customs as consolation prizes for a bridge game.

DIXON: My job, as a Washington columnist living in a tourist mecca, requires that I cover the antics of such cut-up visitors as the Daughters of the American Revolution and the parliamentarians of the North Atlantic Treaty Organization. The spectacle of these tourists wallowing in so much culture and profundity weighs so heavily upon me that whenever I can escape from the District of Columbia I become lightminded. I do not concede that this makes me a special case. I have no statistics to support the contention, but I would bet that the overwhelming majority of Americans, both male and female, find their day-to-day life at home so full of problems and issues requiring heavy cerebration that when they get away on holiday they want to eschew mental exercise as much as possible.

Americans should go abroad solely for fun, unless they don't work for a living. If they belong to the rapidly-depopulating leisure class it's all right for them to waste part of a visit to Spain in assessing the worth of Generalissimo Franco, or devoting a holiday in Brighton to determining whether the British are yet ready for self-government. But those who every day have to face problems, and decide issues of their own, shouldn't spend their holiday-time abroad understudying Christian Herter.

SUTTON: Whether you say we achieved it or whether it was thrust upon us, America has arrived at a position of immense global responsibility. And whether we like it or not every American citizen who travels abroad must accept a personal part of the responsibility that leadership entails. It means that we must cease traveling abroad on the purest of larks. If we are as individuals to accept the position of our government—after all, how often do we preach that in a democracy the people *are* the government?—then we must in the coming decades become sophisticated travelers, con-

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versant with the policies, acquainted with the problems, and aware of the past of the lands we visit.

MORGAN: The doughty lady who relished travel but objected that there were too many foreigners along her route may herself be legendary but her likes are legion. A couple of college professors surveying the behaviorisms of Americans stationed abroad found one army wife in Japan who refused to leave the military housing compound after one shopping sortie to the Ginza, Tokyo's Fifth Avenue. Her complaint: too many Japanese. With considerably more than a million and a half Americans living and working abroad in every kind of category from missiles to merchandising, and with almost the same number again of U.S. tourists fanning out annually to the four corners of the globe, the State Department has had to become more and more concerned with the Art of Overseasmanship, as those two professors, Syracuse University's Harland Cleveland and Gerard Mangone, labeled one of their studies.

So now along with your green-backed passport you get a bundle of official tips on travel etiquette and a letter from the President of the United States urging you to behave yourself—much as a parent might admonish a child before dispatching him to a neighbor's house for the weekend. There is, I admit, something desperately depressing in the projected spectacle of Washington setting about to brainwash the nation's footloose citizens into a clean-nosed band of little Lord and Lady Fauntleroys who won't tread on the toes of their foreign hosts or essay even the softest sell of the American Way of Life without diplomatic encouragement. But the fact remains, as the presidential message to travelers emphasizes, that "to all the varied peoples of these many countries, you, the bearer of an American passport, represent the United States of America."

DIXON: Once in Egypt we made a pilgrimage by moonlight to the Great Pyramid—but only because our Egyptian hosts were putting on a tent show out there. We had the ineffable experience of beholding House Republican Leader Charles Halleck, of Indiana, cavort with a belly dancer. If you consider that education, make the most of it. He did.

I have no deep-rooted objection to taking guided tours in strange lands, and even to listening idly to the guides—providing you don't take notes or clutter up your mind by remembering anything they say. For instance, we happened to be in Egypt when they excavated the solar boat. I listened to the discoverer hold forth at length, but I have no recollection, now, of who was supposed to make the original heavenly voyage in the craft or whether he found it airworthy.

My wife has an additionally compelling reason for shunning anything educational or informative when we go abroad. As the daughter of a United States Senator (Dennis Chavez of New Mexico) she has handed out so much misinformation to visiting constituents that she doesn't trust tourist guides, either amateur or professional. She asks, with a logic that I have been unable to assail: "What's the use of taking a guided tour if you suspect the guide makes up answers on the spur of the moment?"

SUTTON: I am sure it is against national Soviet policy to enthuse about a trip to the United States. The last time it was tried by no less an arbiter of Soviet culture then dance master Igor Moiseyev, the cultured knuckles were publicly rapped. Still I could not help but feel an essence of truth in the statement made by Soviet students who recently concluded a trip through the United States. It was difficult, they complained, to engage U.S. students in intellectual conversations. Their American counterparts did not know enough about the Soviet Union to hold a comparative discussion. And in some cases the Soviet students knew more about us than we knew about ourselves. If that seems an exaggeration or an impossibility I have only to recall standing on the observation tower of the Empire State Building a year ago, with one of the first groups of Soviet tourists to visit this country. A professor with whom I had struck up a conversation proceeded to name for me all the islands of the lower bay and the East River. It was far more than I could do and I am a born New Yorker. It was also rather frightening.

MORGAN: Perhaps there was a time, in the halcyon days of Hemingway and Henry Miller, when a Texan could scandalize the population of Paris with some bankrolled gaucherie without causing the chancelleries of Europe to quake. But nowadays let an American commit the most innocent indiscretion abroad and Pravda is likely to be out on the street forthwith, headlining a Tass dispatch of his infamous crime as the latest example of the diabolical decadence of capitalism. During the Nixon safari to Siberia last summer, a nostalgic and soft-hearted journalist, reenacting the time-honored role of a Yank abroad in war or peace, tossed an orange out of his Sverdlovsk hotel room window to a couple of Russian children playing in a vacant lot below. Only the swift, firm action of the Vice President's press officer, Herbert Klein, prevented the incident from becoming a cause célèbre. Local officials had to be restrained from denouncing a conspiracy to undermine Communist youth—the oranges weren't ordinary Sverdlovsk fare; they had been imported especially for the visitors.

Washington, of course, cannot and must not try to regiment the increasing flocks of outbound tourists into docile convoys of goodwill ambassadors, or attempt to anticipate and avoid every human contretemps before it happens. The peripatetic American, ugly, pretty, or just plain, is a legitimate curiosity in his own right and should not be bullied into suppressing what little individuality our opulent age of monotonous conformity may still permit him. The thoughtless fools and aggressive exhibitionists who pick T-shirts, shorts, and halter-tops for their tour of St. Peter's should suffer the consequences, preferably in advance. But the officiously timid consular type who frowns on gay and tasteful sports clothes for a pilgrimage to the Sphinx is being needlessly nervous and depriving the locals of a colorful sight. After all, we do not oppose the turban of a visiting Arab prince and a little wistfully we wish the roving Japanese would not seem to limit the kimono to their airline stewardesses.

The most important item, surely, in the baggage of every American headed for foreign parts is a waterproof packet of common sense. And in this day and perilous age that packet has to include the vital ingredient of awareness that every citizen does have a certain political responsibility in his actions, his words and, yes, even his wardrobe as he treks through alien latitudes. Whether we like it or not, our passports must be visaed now with a certain stamp of sophistication.

DIXON: Washington's biggest tourist attraction is the Capitol, but that's my daily beat. I am forced to take a guided tour of the place nearly every time a foreign head of state visits Washington. It often seems to me that every time I wander into the House Press Gallery, to rest from my legwork on one of the luxuriously padded stools, I find a head of state addressing a joint session of Congress. If you had that kind of daily stint, where would you want to go when you visited Paris—the Chamber of Deputies or the Folies Bergère?

On a press junket to Guatemala recently we were sched-

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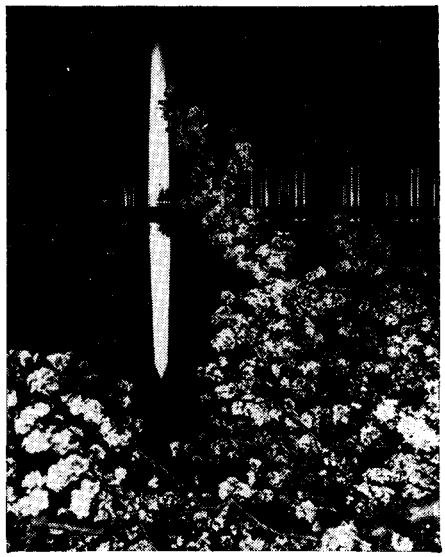
The U.S.A. as a Touristland

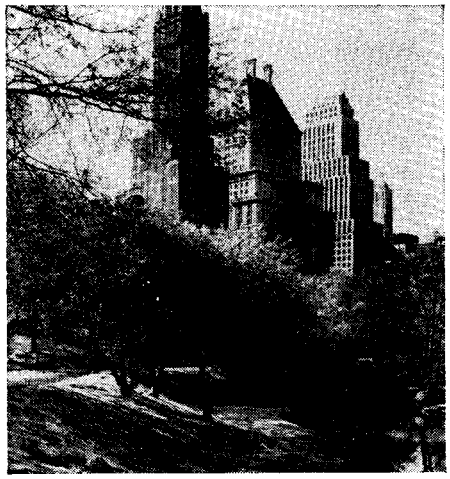


Washington—first on the list of our countrymen.

IT IS public knowledge, but just barely, that the President has proclaimed the current year, "Visit U.S.A.—1960." Largely spurred by private energy and supported by private funds, American interests have sent abroad a light barrage of tourist lures in a lukewarm national effort to encourage foreigners to see us as we are. Despite the President's intention and the obvious political and economic advantages of persuading foreigners to visit us, the handicaps are all but insurmountable to any but the most determined.

Although we have lifted the fingerprint requirements, our incredible visa procedure still poses discouraging delays and obstacles for well-intentioned visitors. Our customs inspections remain rigid, and we still maintain a Federal tax on domestic travel. Russian citizens, whom we should be particularly interested in enticing to our shores, have to present themselves in person at the U.S. Embassy in Moscow when applying for a visa. In addition to these hindrances, over which we have control, several European nations still maintain restrictions on pleasure travel to dollar areas.

Despite all these handicaps to developing foreign tourism in the United States, *SR* has asked a number of leading citizens from a variety of fields of interest to give their opinions on what theoretical visitors to this country ought to see if indeed they Visit U.S.A.—1960. Their ten choices, not necessarily in order of preference, but with original comments intact, begin below:



—*Ewing Galloway*

New York's Central Park —"man-built grandeur."

GRAYSON KIRK

New York City
Washington, D. C.
San Francisco
Grand Canyon
Yosemite and the Mariposa Grove of Sierra Sequoias
The I.B.M. plant at San Jose, California
A Midwestern county-seat town, possibly in Iowa
Williamsburg, Va.
One of the attractive New England villages
A Midwestern state university, preferably Wisconsin, Minnesota, or Michigan

JAMES A. MICHENER

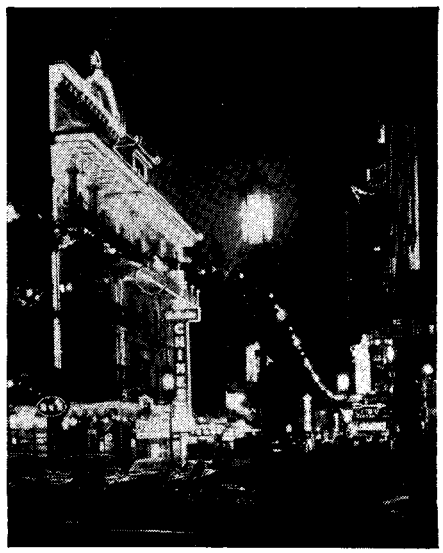
Grand Canyon of the Colorado, *because if you haven't seen it, you'll never believe it.*
Death Valley, *because we should know that the U.S. has some very desolate spots.*
Independence Rock, Wyoming, *for me the most emotion-filled spot in the U.S.*
Taos, New Mexico, *so that he will realize the U.S. honors its Spanish heritage.*
National Gallery of Art, Washington, *to see the respect we pay our cultural treasures.*
The Never-Summer Range, Colorado Rockies, *to see the lonely power of our land.*
Central Park, New York, *looking south on a snowy day, for a glimpse of our man-built grandeur.*
New Orleans on a spring evening, *just for the hell of it.*
The Grand Tetons, mirrored in Jackson Lake, *for their poetic quality.*
The Pali, in Hawaii, *because it's the finest single view in the U.S.*

GEN. OMAR N. BRADLEY

New York City
Washington, D.C.
Boston
Detroit (*Industries*)
Disneyland
Hollywood (*Movie Industry*)
Yellowstone Park
Train trip, Chicago to Los Angeles (*prairies, mountains, desert*)
Boat ride on Mississippi River, St. Louis to New Orleans
U.S. Military Academy, West Point, N. Y.
San Francisco

ROBERT PENN WARREN

Gettysburg
Detroit
The King Ranch
Boulder Dam
Hollywood
Mt. Wilson Observatory
Monticello
Pueblo Indians



San Francisco—"city with a soul."

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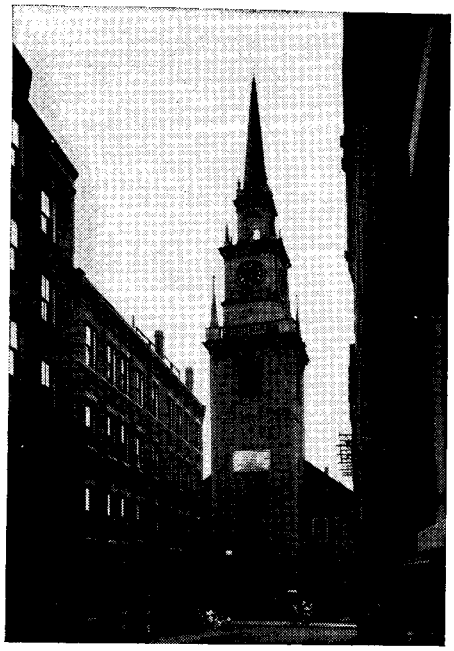
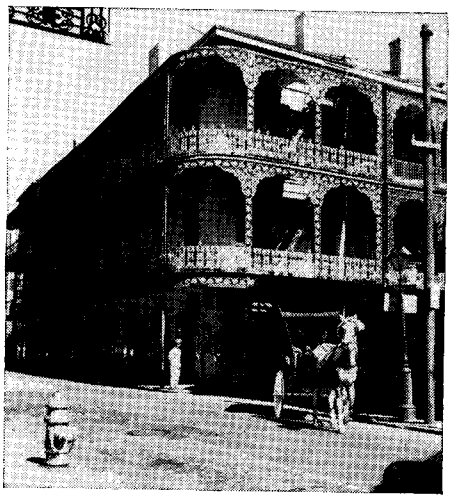


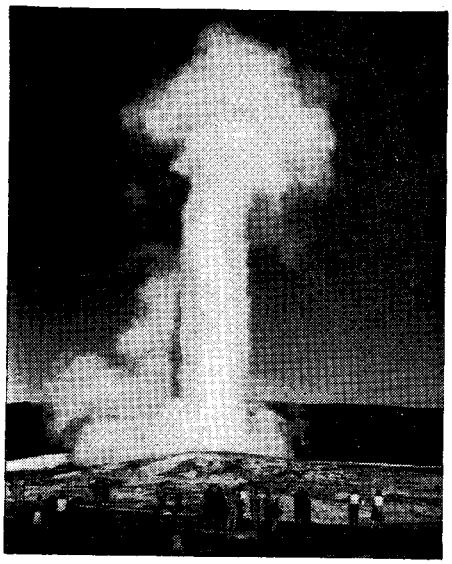
—*Ewing Galloway*

Boston—more meaning.



—*Ewing Galloway*

New Orleans—"Just for the hell of it."



Yellowstone—nature's funhouse.

Charleston, S.C.
TVA in East Tennessee

ALFRED A. KNOPF

The Grand Canyon
Glacier National Park
Yellowstone National Park
Yosemite National Park
Mesa Verde National Park
Everglades National Park
Vermont—*any or all of it*
San Francisco
The Oregon Coast
The Tetons

GOVERNOR ROBERT B. MEYNER, OF NEW JERSEY

New York
Boston
Raleigh, North Carolina
Miami
New Orleans
Chicago
Los Angeles
San Francisco
St. Louis, Missouri
Spokane, Washington

FRANCIS CARDINAL SPELLMAN

Statue of Liberty
Rockefeller Center
Capitol of the United States
St. Patrick's Cathedral
Museum of Natural History
An American home
Library of Congress
Colorado Canyon
Empire State Building
National Shrine at Washington

WERNHER VON BRAUN

The sights in and around New York City.
The sights, historical landmarks, etc., in and around the seat of government in Washington, D. C.
Sights of Chicago, *including the meat-packing industry.*
Grand Canyon National Park
Yellowstone National Park
Hopi Indian Reservation of N.E. Arizona
Sights and cuisine of New Orleans
Salt Lake City, Utah, *including Mormon Temple and Tabernacle and Great Salt Lake.*
The Redwood Trees of Sequoia National Park in California
Los Angeles, *including the moving picture industry of Hollywood.*

HOWARD K. SMITH

Disneyland, *which Khrushchev was right to regret having missed.*
Coon Rapids, Iowa, *to see agricultural superabundance.*
Bayou Teche, Louisiana, *a kind of rural beauty not found anywhere else.*
Grand Canyon
Carmel, California
The Redwood forests, *in Oregon or Washington or North California.*
New York City
New Orleans
Washington, D.C.
Any of a number of New England towns—*for example, Stockbridge, Mass.*

GILBERT HIGHET

Washington, D.C. together with Mount Vernon, Williamsburg, and Monticello.
The Grand Canyon, *together with Santa Fe, or, if possible, to the Tribal Indian Festival in Gallup, New Mexico.*
San Francisco, *via the Feather River Route through the Rockies; and from San Francisco a visit to the Yosemite and the Sequoias.*
New York City
New Orleans, La., *with some of the old plantation houses.*
Cambridge, Mass., *with side-trips to Concord and Tanglewood.*
Atlanta, Georgia
Charleston, S.C.
Detroit, Michigan
Montpelier, Vt. *and the northeastern region of the United States.*

NORMAN VINCENT PEALE

San Francisco—*the most interesting and colorful city in the U.S.A.*
San Antonio—*where big rugged history is still in the air.*
New Orleans—*where Creole charm still charms.*
Boston—*where little remains of Puritan civilization save a few old buildings.*
New York—*for its size and power, its blending of races and religions, its art and theatre—but let's hope the visitor does not get the idea this is all of the U.S.A.*
Chicago—*the vital Midwest at full power. Despite its sprawling bigness it retains much small-town simplicity. Most American of all cities.*
Old Deerfield, Mass.—*prettiest and most appealing village in New England.*
Marysville, Ohio—*one of the finest examples of the American small town in the U.S.A.*
The Grand Canyon—*noblest natural phenomenon in the U.S.A.*
Shenandoah Valley, Virginia — *where beauty and history blend in Americana at its best.*

(*Continued on page* 60)

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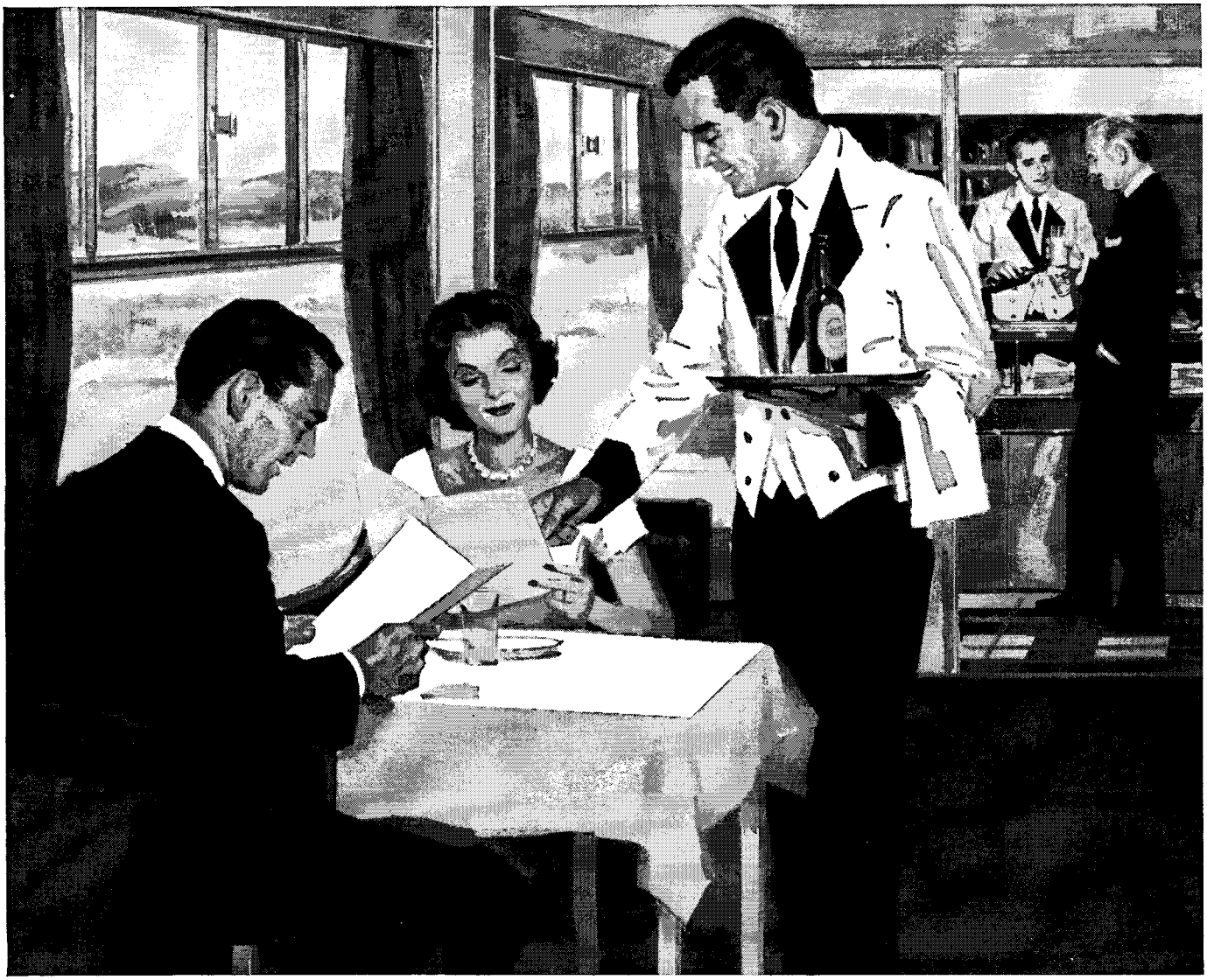

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SIGHTSEEING IN THE SIXTIES

Crystal ball-gazing into the next decade by:

1. **DONALD W. DOUGLAS,** *an aircraft builder*
2. **JOHN HOUSER,** *a travel agent*
3. **EDDIE RICKENBACKER,** *an airline head*
4. **SAMUEL H. MILLER,** *a chief pilot*
5. **ELLIOT I. LIMAN,** *a steamship executive*
6. **PHILIPPE DE BAUSSET,** *a foreign journalist*

By **DONALD W. DOUGLAS,** *Chairman, Douglas Aircraft Co.*

I AM confident that by 1970 the air traveler will be able to enjoy the fruition of a dream which I have cherished—and somewhat diffidently forecast—for a number of years. That would be swift and comfortable penetration to the faraway places which have for so long been just beyond the grasp of visiting convenience. The well meshed combination of the big intercontinental jet transport of the DC-8 type with a somewhat smaller but equally swift brother should provide the reach which will make accessible most of the world's by-ways, the valley over the last distant mountain.

The next ten years will see a gradual and orderly advance in air transport, passenger and cargo, within the limitation of the high subsonic speed range. Which is also to say that although by 1970 there may be transport aircraft flying at supersonic speeds, I am doubtful that barring some unexpected and dramatic breakthrough their services will be available to the traveling public. It is not that the designers and manufacturers will lack the techniques to produce the transport capable of speeds in the order of 2,000 miles per hour. The difficulties to be anticipated are in economics and operations.

Simply, the development costs of a 2,000-mile-per-hour transport promise to strain the resources of both manufacturers and airline operators during the next decade. It may very well then follow that normal progress in the state of the art during that time will be such that in 1970 the next forward stride will be into the realm of the passenger-carrying guided ballistic vehicle capable of 14,000 miles an hour. But not by 1970. In that year, the jet fan airplanes will have taken over most of the world's high density air routes, while the propeller-driven transports will be serving the areas where speed is less critical.

Authorities generally regarded as conservative predict that by 1970 the world's airlines will be flying nearly 90 billion passenger miles annually, as against about 50 billion today. If so, the operators will have in their inventory many more jet transports than are today on order and one may assume that normal refinements in speed, comfort, and the reduction of noise level will have been achieved. I am confident that ten years hence will see development of jet fan power plants with very good power-to-weight ratios, thus permitting the advances in direct lift takeoff and landing techniques which will do much to relieve the traffic control and airport problems which confront us. It is such engines that may well make possible the long-sought and never-quite-achieved transport called "the replacement for the DC-3." By 1970, I believe it likely that the jet fan engines will be powering cargo carriers capable of 100,000-pound payloads at marked reduction in ton-mile costs and that this growth may result in larger, faster long-range planes able to carry more passengers at lower fares.

In all, the decade ending in 1970 will, I think, be characterized by a full and profitable development of aircraft of the types today flying, with active progress in the evolution of the transports which will serve the decades to follow.

By **JOHN HOUSER,** *Vice-President, American Express Co.*

HISTORY will probably recall the period leading to the Sixties as the prologue to true world travel. The year 1960 will mark a vast, ever-increasing interflow of peoples of the world—a new and a potent means of communication towards peace and sufficiency for all.

All are becoming aware to some degree of the "open sesame" dynamism of the jet and the coming supersonic age. Distance in terms of miles or thousands of miles is being converted into a new time spectrum of minutes or hours. Modern ships are also eliminating the feeling of distance, not by speed alone but by recognition of "travel to" as an objective in itself—connecting major land masses by floating resorts complete in themselves.

However, the new giants of air or water have meaning only if they match man's needs, wishes and abilities. It is this part of the equation which offers the great challenge to the travel industry. Here are a few key elements:

(1) The travel potential will rapidly broaden. The impact of mushrooming population, combined with increased economic ability, is basic. Before the end of the Sixties, the United States alone will have over 200 million people, a gross national production up to another 100 billion dollars, a total of 19 million retired Americans—doubling the number available to the travel market at the beginning of the Fifties.

(2) In the Sixties an entire new generation will be coming into influ-

(*Continued on page* 63)

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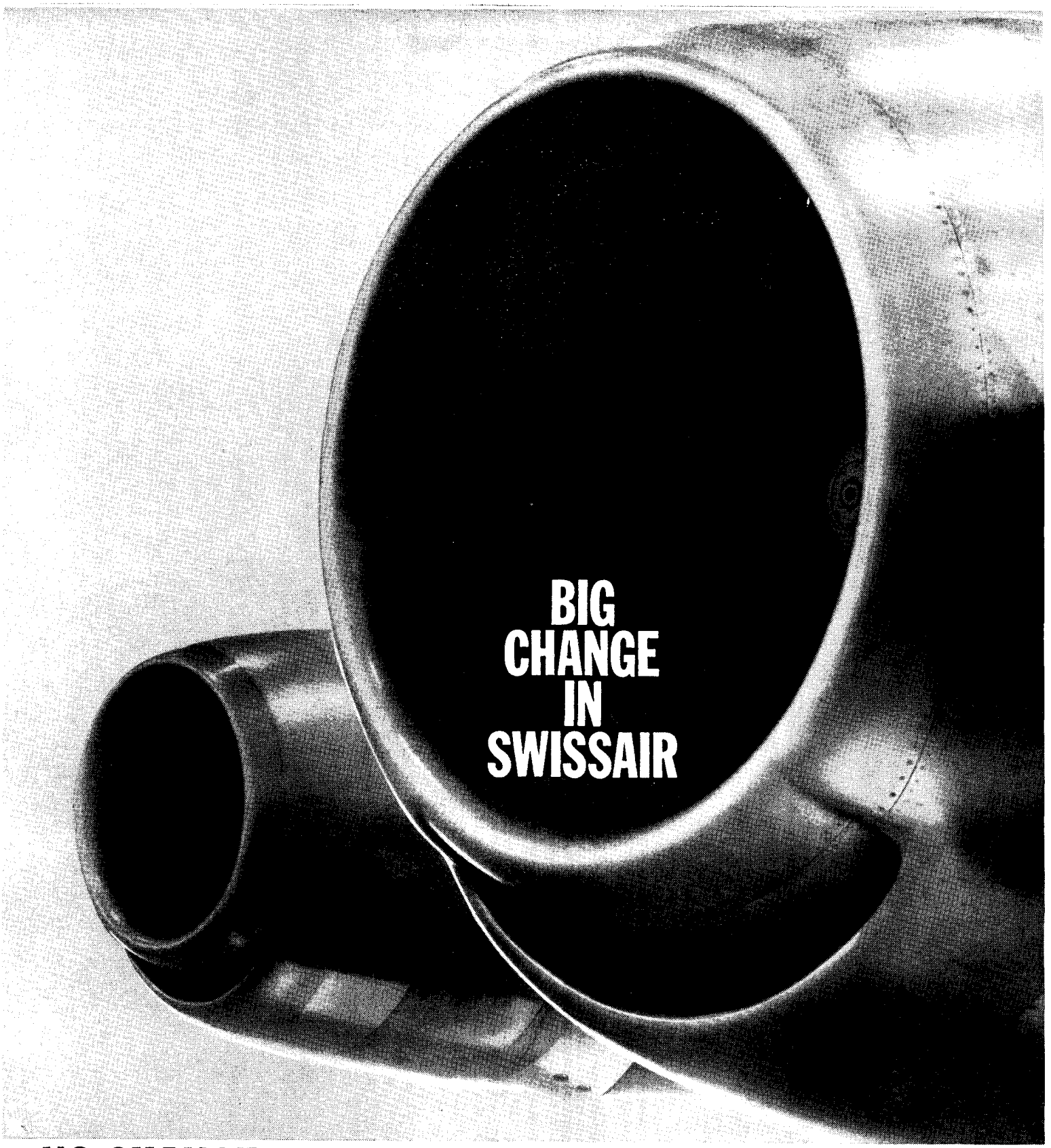

NO CHANGE IN SWISSCARE Starting in May: Luxurious new Swissair DC-8 Jetliners non-stop New York to Cologne, Geneva and direct to Zurich. From Geneva and Zurich, with increasing frequency during the summer, swift new Caravelle jets to key cities in Europe and the Mid East. Swiss-Care ... warm, friendly and old-fashioned is yours every mile of the way. See your travel agent or Swissair. Offices in principal cities.

SWISSCARE
SWISSAIR
WORLDWIDE

Non-stop DC-8 Jetliners New York to Cologne, Geneva and direct to Zurich.

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From Park Avenue to Pacific Heights many are planning their Spring vacation favorite: A **MATSON** resort holiday aboard the **SS LURLINE** or **SS MATSONIA** between Hawaii and California. Fashionable living accommodations, gay entertainment, gourmet fare and service incomparably Matson provide the gracious background to a holiday sans pareil. We suggest an early talk with your travel agent about Matson's weekly sailings this Spring between Hawaii and the Coast—either San Francisco or Los Angeles. If your time is limited, fly one way to Hawaii and return at Matson's leisurely, luxury pace.

SAIL Matson
The voyage is a vacation... the ports a plus

A gourmet choice of select wines available from Matson's shipboard cellars

SS LURLINE SS MATSONIA TO AND FROM HAWAII

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SUN	MON	TUES	WED	THURS	FRI	SAT
					1 Football Bowl Games: Dallas, El Paso, Miami, New Orleans, Pasadena.	**2** Grand Prix Auto Race. East London, South Africa.
3 World Agricultural Fair. Delhi, India. To Feb. 14.	**4** Religious pilgrimage to shrine. Chalma, Mexico. Jan. 1-7.	**5** Scandinavian January Games. Lahti, Finland. Jan. 5-6.	**6** Epiphany. Greeks dive for crosses: Piraeus, Greece; Tarpon Springs, Fla.	**7** Arizona Livestock Show. Fair Grounds, Phoenix, Ariz. Jan. 5-9.	**8** King Olav V to open Parliament. Oslo, Norway.	**9** Open Golf Tournament. Los Angeles, Calif. Jan. 8-11.
10 Cortina Trophy. Motoring on ice contest. Cortina d'Ampezzo, Italy.	**11** Ceremonial opening of Swedish Parliament. Stockholm, Sweden.	**12** Pennsylvania State Farm Show. Harrisburg, Penna. Jan. 12-16.	**13** Cresta Ski Run for Heaton Gold Cup. St. Moritz, Switzerland. Jan. 13-14.	**14** South Dakota Snow Queen Festival. Aberdeen, S. D. Jan. 14-16.	**15** First of four seasonal wrestling tournaments. Tokyo, Japan. Jan. 15-31.	**16** Florida Citrus Exposition. Winter Haven, Fla. Jan. 16-23.
17 28th Automobile Rallye. Monte Carlo, Monaco. Jan. 16-24.	**18** San Sebastian Festival. Parades, street dances. San Juan, P.R. Jan. 17-24.	**19** 50th National Motorboat Show. New York, N. Y. Jan. 15-24.	**20** Silver Sailfish Derby. West Palm Beach, Fla. Jan. 18-Feb. 8.	**21** High fashion previews. Florence, Italy. Jan. 20-24.	**22** Skeet Championship. Pinehurst, N. C. Jan. 22-24.	**23** European Speedskating Championships. Olso, Norway. Jan. 23-24.
24 Mozart Festival Weeks. Salzburg, Austria. Jan. 24-28.	**25** Burns Night. Toast the national poet throughout Scotland.	**26** Republic Day. Parade, pageant featured at Delhi, India.	**27** Chinese New Year: Honolulu, H.I.; New York, N. Y.; San Francisco, Calif.	**28** Antiques Forums. Williamsburg, Va. Jan. 25-29; Feb. 1-5.	**29** St. Paul Winter Carnival. St. Paul, Minn. Jan. 29-Feb. 8.	**30** Women's Skating World Championship. Ostersund, Sweden. Jan. 30-31.
31 German Racing Toboggan Championship. Garmisch-Partenkirchen, Germany.						

FEBRUARY

SUN	MON	TUES	WED	THURS	FRI	SAT
	1 Textile Fair. Amsterdam, Netherlands. Feb. 1-5.	**2** Start of Miami-Nassau 184-mile Yacht Race. Miami, Fla.	**3** Ski Meet. Mt. Ulu Dag, near Bursa, Turkey. Feb. 1-7.	**4** European Figure-skating Championships. Garmisch-Partenkirchen, Ger. Feb. 4-7.	**5** Runeberg's Day. Tribute to Finland's national poet. Helsinki, Finland.	**6** Cruft's Dog Show. A major canine competition. London, England. Feb. 5-6.
7 15th Montgomery Ski Cup Contest. Gstaad, Switzerland.	**8** Gasparilla Pirate Invasion. Tampa, Fla. Feb. 8-13.	**9** Drama Season. British Colonial Playhouse. Nassau. Feb. 9-April 4.	**10** Open Golf Tournament. Panama City, Panama. Feb. 10-15.	**11** International Fairs, Cologne: Furniture, Feb. 11-15; Household Goods, Mar. 11-14.	**12** Chamber Music Festival. Ann Arbor, Mich. Feb. 12-14.	**13** Jeanie Audition, Ball. Tribute to Stephen Foster. White Springs, Fla.
14 2nd annual horse contests on snow. Cortina d'Ampezzo, Italy. Feb. 12-15.	**15** National Date Festival. Camel, ostrich races. Indio, Calif. Feb. 12-22.	**16** International Students' Festival, U. of Philippines, Quezon City. Feb. 16-18.	**17** Warwick Vase Invitation Golf Tournament. Bermuda. Feb. 16-20.	**18** Swedish Furniture Show. Gothenburg, Sweden. Feb. 18-21.	**19** Fiesta de los Vaqueros. Tucson, Arizona. Feb. 18-21.	**20** Winter Olympic Games. Squaw Valley, Calif. Feb. 18-28.
21 Quebec Winter Carnival. Quebec City, Canada. Feb. 13-March 1.	**22** International Sailing Regatta. Genoa, Italy. Feb. 22-March 6.	**23** House, Garden Tours. Bermuda. Also, March 1, 8, 15, 22, 29.	**24** Almond Blossom Time. Agrigento, Sicily. Feb. 20-March 10.	**25** Opera Ball. Major public social event. Vienna, Austria.	**26** Charro Days Fiesta. Brownsville, Tex. Feb. 25-28.	**27** $100,000 Santa Anita Handicap. Arcadia, Calif.
28 Rose Sunday and Monday. Carnival-time. Cologne, Germany. Feb. 28-29.	**29** Carnival: Binche, Eupen and Malmedy, Belgium. Feb. 27-March 1.					

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MARCH

SUN	MON	TUES	WED	THURS	FRI	SAT
		1 Mardi Gras: New Orleans, Rio de Janeiro, Trinidad, Viareggio.	**2** Florida Strawberry Festival. Plant City, Fla. Feb. 29-March 5.	**3** Red Cross Fair. Old-fashioned carnival. Government House, Nassau.	**4** Ante-bellum Homes Tour. Natchez, Miss. March 1-31.	**5** North American Nordic Ski Championship. Banff, Alta., Canada. March 5-6.
6 55-mile Vasa Ski Race. Sälen/Mora, Sweden. March 6.	**7** Fastnacht. Drum serenade at 4 A.M. Basel, Switzerland. March 7-9.	**8** International Toy Fair. Nuremberg, Germany. March 3-8.	**9** "Fallas de San Jose." Bonfires, bullfights. Valencia, Spain. March 9-19.	**10** Open House. Exhibits, conferences. U. of Puerto Rico. San Juan, Mar. 10-12.	**11** King Frederick IX's Birthday. Trooping the Color. Copenhagen, Denmark.	**12** Comparsas. Carnival parades. Havana, Cuba. Weekends to April 9-10.
13 Holi. Festive salute to spring in Bombay, Calcutta, Delhi.	**14** College Weeks. Sports contests, dances. Bermuda. March 13-20.	**15** Holmenkollen International Ski Meet. Oslo, Norway. March 13-20.	**16** Spring Trade Fair. Vienna, Austria. March 13-20.	**17** St. Patrick's Day Parades: Boston, Mass.; New York, N.Y.; Dublin, Ireland.	**18** Maple Syrup Fetes: Meyersdale, Pa, March 18-20; Chardon, O., March 25-27.	**19** Puijo Winter Games. Kuopio, Finland. March 19-20.
20 Gornergrat Derby. Zermatt, Switzerland March 19-20	**21** Italian Fairs: Verona, March 13-21; Milan, April 12-27	**22** Latin-American Fiesta. Ybor City, Tampa, Fla. March 19-26.	**23** America Jr. Miss Pageant. Mobile, Ala. March 20-27.	**24** Historic House Tours. Charleston, S. C. March 16-30.	**25** Greek Independence Day. Parades, feasting. New York, N.Y.; Athens, Greece.	**26** Grand National Steeplechase. Aintree, England.
27 Swedish Basketball Championships. Stockholm, Sweden. March 26-27	**28** "Floriade." Major horticultural show. Rotterdam, Netherlands. Mar. 25-Sept. 25.	**29** Cat Cay White Marlin Tournament. Nassau. March 28-April 1.	**30** Great Procession of Our Lady. Mafra, Portugal.	**31** Opening of ice-breaking pool. Guess date of thaw. Nenana, Alaska.		

APRIL

SUN	MON	TUES	WED	THURS	FRI	SAT
					1 Cherry Dances. Tokyo, Japan. April 1-15	**2** $100,000 Florida Derby. Gulfstream Park, Fla.
3 Azalea Open Golf Tournament. Wilmington, N.C. March 31-April 3.	**4** Art, Film Festival. Union's jubilee celebration. Johannesburg, S.A. April 4-23.	**5** Washington Daffodil Festival. Tacoma, Wash. April 4-10.	**6** National Cherry Blossom Festival. Wash., D.C. April 5-10.	**7** Trade Fair. Nantes, France. April 7-17.	**8** Buddha's birthday. A major observance at Joge Temple, Seoul, Korea.	**9** Royal Easter Show. Sydney, N.S.W., Australia. April 8-19.
10 Holy Week Processions. Cadiz and Toledo, Spain. April 10-17.	**11** Kite-fighting contests. Nagasaki, Japan. April 10-28.	**12** Danish Contemporary Art Show. Charlottenborg, Denmark. April 12-May 15.	**13** Passover. 1st Seder, Apr. 12 Seder for tourists, Apr. 13. Tel Aviv, Israel.	**14** Holy Thursday Procession. Braga, Portugal.	**15** Good Friday Religious Pilgrimages to Jerusalem in Israel, Jordan.	**16** Pre-Easter Passion Play begins midnight. Holy City, Lawton, Okla.
17 Easter Sunrise Services: Atlantic City, Colorado Springs, Hollywood.	**18** Irish Grand National. Horse race. Fairyhouse, Co. Meath, Ireland.	**19** Historic Garden Week. Throughout Virginia. April 16-23.	**20** Tucson Festival of Arts. Tucson, Ariz. April 20-May 2.	**21** Fiesta San Jacinto. Salute Texas' history. San Antonio, Tex. April 17-23.	**22** Garden, museum tours. Winterthur, Del. April 26-May 28.	**23** Floralies, flower show staged each five years. Ghent, Belgium. April 23-May 2.
24 Spring Fiesta. Visit old homes, patios. New Orleans, La. April 22-May 6.	**25** English Amateur Golf Championship. Hunstanton, England. April 25-30.	**26** Industry Fairs: Basel, Swit., Apr. 23-May 3; Hanover, Germany, April 24-May 3.	**27** Spring Fairs: Seville, Spain, April 27-May 1; Graz, Austria, April 30-May 8.	**28** 11th Annual Bermuda Floral Float Parade. Hamilton, Bermuda.	**29** Apple Blossom Time: Winchester, Va. and Wenatchee, Wash., Apr. 28-30.	**30** Sicilian Carts, Costumes Rally. Taormina, Sicily. April 28-30.

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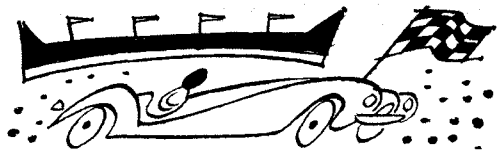
MAY

SUN	MON	TUES	WED	THURS	FRI	SAT
1 Holiday In Dixie. Parades, military show. Shreveport, La. Apr. 27-May 1.	**2** Fairs: Brussels, Belgium, Apr. 30-May 11; Dublin, Ireland, May 3-7.	**3** 16th Century Football Match. Florence, Italy. May 3; June 24 and 28.	**4** Buccaneer Days. Parade, serenades. Corpus Christi, Tex. Apr. 28-May 8.	**5** May Music Festival. Wiesbaden, Germany. May 1-26.	**6** Mrs. America Pageant. Fort Lauderdale, Fla. April 28-May 10.	**7** Kentucky Derby. 86th running of the classic. Louisville, Ky.
8 Feast of St. Isidro, patron of Madrid. Celebration, Madrid, Spain. May 8-18.	**9** Procession of the Holy Blood. Bruges, Belgium.	**10** Memphis Cotton Carnival. Parades, fashion shows. Memphis, Tenn. May 10-14.	**11** 6th Festival of Italian Cooking. Food fair. Bologna, Italy. May 8-22.	**12** Pilgrimage. Our Lady of Fatima. Fatima, Portugal. May 12-13.	**13** Music Festival. Bordeaux, France. May 10-25.	**14** Spokane Lilac Festival. Spokane, Wash. May 14-22.
15 Guest-Host Exhibition. The Hague, Netherlands. May 12-23.	**16** Dominion Drama Festival. Finals. Vancouver, B.C., Canada. May 16-21.	**17** XI Royal Danish Ballet, Music Festival. Copenhagen, Denmark. May 17-31.	**18** Irish Horse Races: 2,000 Guineas, May 18; 1,000 Guineas, May 19 Curragh, Ire.	**19** Oberammergau Passion Play. Oberammergau, Germany. May 19-Sept. 25.	**20** Prelude to Independence Celebration. Williamsburg, Va. May 15-July 4.	**21** Swedish Industrial Fair. Gothenburg, Sweden. May 21-29.
22 Rhododendron Festival. Port Townsend, Washington. May 21-28.	**23** Festival of Pergamum. Ancient modern dances. Bergama, Turkey. May 23-30.	**24** World Gypsy Festival. Stes-Maries-de-la-Mer, France. May 24-25.	**25** Chelsea Flower Show. Chelsea, London, England. May 25-27.	**26** "Mille Miglia". Famous 1,000-mile auto race. Brescia, Italy. May 26-29.	**27** Grieg Festival. Concerts, ballet, theatre. Bergen, Norway. May 27-June 12.	**28** Glyndebourne Opera Festival. Glyndebourne, England. May 24-August 17.
29 Grand Prix de Monaco. Auto race. Monte Carlo, Monaco.	**30** "500" Festival. Parade. Indianapolis, Ind. May 28-30.	**31** VIII Stockholm Music, Drama, Dance Festival.				

JUNE

SUN	MON	TUES	WED	THURS	FRI	SAT
			**1** The Derby. England's premiere horse race. Epsom Downs, Epsom, England.	**2** Casals Festival. San Juan, Puerto Rico. June 2-23.	**3** Music Festival. Vienna, Austria. June 1-22.	**4** Sibelius Music Festival. Helsinki, Finland. June 5-15.
5 Sports Car Hill Climb. Grandfather Mountain, N.C.	**6** Portuguese Religious Pilgrimages: Vouzela and Vagos, Portugal.	**7** Rose Festival. Parades, contests. Portland, Ore. June 7-12.	**8** Boston Arts Festival. Boston, Mass. June 4-19.	**9** Rose Festival. Geneva, Switzerland. June 9-23.	**10** Music Festival. Strasbourg, France. June 10-24.	**11** Festival of Two Worlds. Spoleto, Italy. June 11-July 12.
12 2nd International Music Festival. Dublin, Ireland. June 12-19.	**13** Fair, Feast of St. Anthony. Vila Real, Portugal. June 13-20.	**14** Royal Ascot Race Meeting. Ascot, England. June 14-17.	**15** Holland Festival. Amsterdam and The Hague, Netherlands. June 15-July 15.	**16** Corpus Christi Flower Carpet. Sitges, Spain. June 16.	**17** Nordic Song Festival. Orebro, Sweden. June 17-19.	**18** Start of 22nd Biennial Newport, R.I.-Bermuda Sailing Race.
19 Intimate Music Festival. Aldeburgh, England. June 11-26.	**20** Music Festival. Granada, Spain. June 20-July 4.	**21** Aspen Festival. Begin two-year Beethoven program. Aspen, Colo. June 21-Aug. 30.	**22** Irish Derby. A major international horse race. Curragh, Co. Kildare, Ireland.	**23** Opera Festival. Santa Fe, New Mexico. June 22-Aug. 17.	**24** Prix de Drags. Fashionable horse race at Auteuil, Paris, France.	**25** Masters Water Ski Tournament. Chipley, Ga. June 25-26.
26 Mid-Summer Festival. Dalarna, Sweden. June 24-26.	**27** Freedom Festival. Detroit, Mich.-Windsor, Canada. June 25-July 4.	**28** International Yacht Races. Hanko, Norway. June 26-July 10.	**29** Henley Royal Regatta. Henley-on-Thames, England. June 29-July 2.	**30** Barnum Festival. Parade, midway, contests. Bridgeport, Conn. June 30-July 5.		

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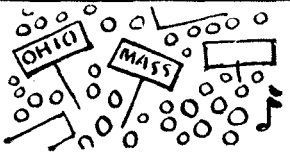
JULY

SUN	MON	TUES	WED	THURS	FRI	SAT
					1 Lawn Tennis Championships. Wimbledon, England. June 20-July 2.	**2** Palio. Ancient pageantry, horse race. Siena, Italy. July 2; Aug. 16.
3 American Jazz Festival. Newport, R.I. July 1-4.	**4** International Film Festival. Berlin, Germany. June 24-July 5.	**5** Dubrovnic Summer Festival. Drama, music. Dubrovnic, Yugo. July 1-Aug. 31.	**6** Pennsylvania Folk Festival. Kutztown, Penna. July 2-?.	**7** Fiesta St. Fermin. Running the bulls. Pamplona, Spain.	**8** English Music Fetes: Cheltenham, July 4-15; Haslemere, July 16-23.	**9** "La Biennale." International Art Show. Venice, Italy. June 15-Oct. 15.
10 Music Festival. Aix-en-Provence, France. July 10-31.	**11** Democratic National Convention opens. Los Angeles, California.	**12** Calgary Stampede. Important rodeo. Calgary, Alta., Canada. July 11-16.	**13** Festival of 7 Arts. Talks, discussions. Pike, N.H. July 1-15.	**14** Bastille Day. Parades, dancing in streets. Paris, France.	**15** £5,000 Irish Hospital Golf Tournament. Woodbrook, Ireland. July 15-17.	**16** Aquatennial. Parade, canoe races. Minneapolis, Minn. July 15-24.
17 Swiss Music Festivals: Braunwald, July 10-25; Engadine, July 15-Aug. 15.	**18** "Road To Heaven". Dalecarlian Play. Leksand, Sweden. July 15-24.	**19** Gion Festival of Yasaka Shrine. Major celebration. Kyoto, Japan. July 16-24.	**20** Vancouver International Festival. Vancouver, B.C., Canada. July 20-Aug. 13.	**21** Banff Indian Days. Banff, Alta., Canada. July 21-24.	**22** Casals Festival. Prades, France. July 18-Aug. 3.	**23** Wagner Opera Festival. Bayreuth, Germany. July 23-Aug. 25.
24 Pilgrimage of St. James. Mondim de Basto, Portugal. July 23-25.	**25** Republican National Convention opens at Chicago, Ill.	**26** Carnival of Santiago, Cuba. City's anniversary July 24-26.	**27** Salzburg Festival. Opera, concerts. Salzburg, Austria. July 26-Aug. 31.	**28** Shakespeare Festival. Ashland, Oregon. July 28-Sept. 3.	**29** Historical Play on Olsok Eve. Stiklestad, Norway.	**30** Seattle Seafair. Gold Cup boat race final day. Seattle, Wash. July 29-Aug. 7.
31 Annual Pilgrimage. Croagh Patrick. Co. Mayo, Ireland.						

AUGUST

SUN	MON	TUES	WED	THURS	FRI	SAT
	1 42nd Skane Fair. Malmö, Sweden. July 30-Aug. 7.	**2** Dublin Horse Show, Bloodstock Sales. Dublin, Ireland. Aug. 2-6.	**3** IX Dance, Music Festival. Santander, Spain. July 25-Aug. 31.	**4** Royal National Eisteddfod. Welsh songfest. Cardiff, Wales. Aug. 1-6.	**5** 37th Eucharistic Congress, Munich, Germany. July 31-Aug. 7.	**6** Flower Procession. Leiden and Rynsburg, Netherlands.
7 Festival of Basque Games, Folk Dancing. Biarritz, France. Aug. 7-14.	**8** "Marcha Gualteriana," fancy dress parade. Guimaraes, Portugal. August 7-10.	**9** 15th annual Brevard Music Festival. Brevard, N.C., Aug. 8-28.	**10** Bavarian State Opera Festival. Mozart, Strauss, Wagner. Munich, Aug. 10-Sept. 9.	**11** St. Spyridon's Day Pilgrimage. Corfu, Greece.	**12** Inter-Tribal Indian Ceremony. Gallup, New Mexico. Aug. 11-14.	**13** American Dance Festival. New London, Conn. Aug. 13-16.
14 "Mystery of Elche." Religious play. Elche, Spain. Aug. 14-25.	**15** Mountain Guides' Festival. Chamonix, France.	**16** Music Festival. Lucerne, Switzerland. Aug. 13-Sept. 7.	**17** Indonesian Independence Day. Parade. Djakarta, Indonesia.	**18** Tilting of the Ring on Horseback. Middelburg, Netherlands.	**19** Harmsworth Trophy Powerboat Race. Picton, Ont., Canada. Aug. 19-20.	**20** Scandinavian Design Cavalcade. Oslo, Norway. Aug. 20-Sept. 30.
21 Mountain Festival. Gstaad, Switzerland.	**22** William Tell Pageant. Interlaken, Switzerland. Aug. 15-31.	**23** Pablo Casals Music Courses. Zermatt, Switzerland. Aug. 15-Sept. 3.	**24** Canadian National Exhibition. Toronto, Ont., Canada. Aug. 24-Sept. 10.	**25** Olympic Games. Rome, Italy. Aug. 25-Sept. 11.	**26** Edinburgh Festival. Drama, dance, music. Edinburgh, Scotland. Aug. 21-Sept. 10.	**27** Music, Drama Festival. Athens, Greece. August 1-September 15.
28 Backfishfest, teenagers' festival. Worms, Germany. Aug. 27-Sept. 4.	**29** High season closes with grand prix horse race. Deauville, France.	**30** 21st International Film Festival. Venice, Italy. Aug. 22-Sept. 3.	**31** International Trade Fair. Belgrade, Yugoslavia. Aug. 21-31.			

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SEPTEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
				1 St. Erik's International Trade Fair. Stockholm, Sweden. Aug. 31-Sept. 11.	**2** Fiesta Santa Fe. One of the nation's oldest. Santa Fe, N.M. Sept. 2-5.	**3** Netherlands Flower Parades: Aalsmeer, Sept. 3; Zundert, Sept. 4.
4 33rd Joust of the Saracen. Arezzo, Italy.	**5** Music Festival. Besançon, France. Sept. 4-14.	**6** Miss America Beauty Pageant. Atlantic City, N.J. Sept. 6-10.	**7** Festival of the People. Campo Maior, Portugal.	**8** Royal Braemar Gathering. Braemar, Scotland.	**9** Galway Oyster Festival. Galway, Ireland. Sept. 9-11.	**10** Eastern States Exposition. West Springfield, Mass. Sept. 10-18.
11 German Fairs: Cologne, Sept. 9-11; Berlin, Sept. 10-25.	**12** Sherry Vintage Festival. Jerez, Spain. Sept. 12-15.	**13** International Autumn Fair. Consumer goods. Utrecht, Netherlands. Sept. 12-17.	**14** Irish Festivals: Light opera, Waterford, Sept. 9-25; Theatre, Dublin. Sept. 12-25.	**15** Costa Rica's Independence Day. Parades, parties. San Jose, C. R.	**16** Old Car Festival. Greenfield Village, near Detroit, Mich. Sept. 15-22.	**17** Cranberry Festival. South Carver, Mass. Sept. 17-18; 24-25.
18 October Festival. Munich, Germany. Sept. 17-Oct. 2.	**19** Music Festival. Venice, Italy. Sept. 11-28.	**20** "Prinsjesdag." Opening of Parliament by the Queen. The Hague, Netherlands.	**21** National Tobacco Festival. Richmond, Va. Sept. 20-24.	**22** Berlin Festive Weeks. Drama, films, music. Berlin, Germany. Sept. 18-Oct. 4.	**23** International Fair. Ghent, Belgium. Sept. 17-Oct. 2.	**24** Wine Festival. Procession. Lugano, Switzerland.
25 Sacred Music Festival. Perugia, Italy. Sept. 20-Oct. 5.	**26** All - Ireland Sr.-Football Final. Croke Park, Dublin.	**27** Cheltenham Festival of Arts. Cheltenham, England. Sept. 26-Oct. 7.	**28** 16th International Contest for Musicians. Geneva, Switzerland. Sept. 15-Oct. 6.	**29** 115th Cannstatt Folk Festival. Cannstatt / Stuttgart, Germany. Sept. 24-Oct. 2.	**30** Ohio Swiss Festival. Sugarcreek, Ohio. Sept. 30-Oct. 1	

OCTOBER

SUN	MON	TUES	WED	THURS	FRI	SAT
						1 Furniture, Cabinetmakers' Exhibit. Copenhagen, Denmark. Oct. 1-4.
2 17th Homes Tour, Crafts Exhibit. Waterford, Va. Sept. 30-Oct. 2.	**3** Religious pilgrimages in France: Lourdes, Oct 1-6; Lisieux, Oct. 3.	**4** Feast of St. Francis of Assisi. Procession, Mass. Assisi, Italy. Oct. 3-4.	**5** Mountain State Forest Festival. Elkins, W. Va. Oct. 5-8.	**6** National Livestock Exposition. Chicago, Ill. Oct. 4-10.	**7** Dramatize act of ceding Fiji to British in 1874. Suva, Fiji.	**8** Okunchi Festival of Suwa Shrine. Famous Dragon Dance. Nagasaki, Japan.
9 Fall foliage color routes near Peterborough, N. H. marked. Sept. 20-Oct. 20.	**10** Plume Dance re-enacts conquest of Mexico. Santa Maria del Tule, Oaxaca.	**11** Feast of Our Lady of Pillar. Zaragoza, Spain. Oct. 11-18.	**12** Columbus Day. Parades in New York City and San Francisco.	**13** Aloha Week. A major annual event. Honolulu, H.I. Oct. 13-20	**14** Maid of the Mist Festival. Niagara Falls, N.Y. Oct. 9-16	**15** October Handicap. Curragh, Co. Kildare, Ireland.
16 Texas Rose Festival. Tyler, Texas. Oct. 14-16.	**17** 4th German Puppetry Week. Bochum, Germany. Oct. 17-23.	**18** Alaska Day. Mark purchase from Russia in 1867. Sitka, Alaska.	**19** International Motor Show. Earl's Court, London, England. Oct. 19-29.	**20** Fairs of St. Iria in Portugal: Tomar, Oct. 19-21; Faro, Oct. 20-27.	**21** Jacaranda Festival. Grafton, N.S.W., Australia. Oct. 20-27.	**22** Festival of Lights. Hindu New Year. Throughout India.
23 Gypsy Gathering. Saintes-Maries-de-la-Mer, France. Oct. 22-23.	**24** Wexford Festival of Music, Arts. Wexford, Ireland. Oct. 23-30.	**25** Klondyke Nights Festival. Langley, B. C., Canada. Oct. 22-25.	**26** Yambilee, Sweetpotato Festival. Opelousas, La. Oct. 26-27.	**27** Italian Opera Season Begins: Naples, Nov. 27; Milan, Dec. 7; Rome, Dec. 26.	**28** Okhi (No) Day. Recall anti-Nazi resistance. Athens, Greece.	**29** Turkish Republic Anniversary. Ankara and Istanbul, Turkey.
30 National Livestock Exposition. Name rodeo champion. San Francisco, Oct. 29-Nov. 6.	**31** 34th Annual Bermuda Amateur Lawn Tennis Championship. Oct. 31-Nov. 6.					

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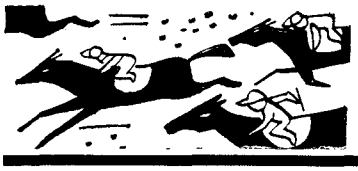
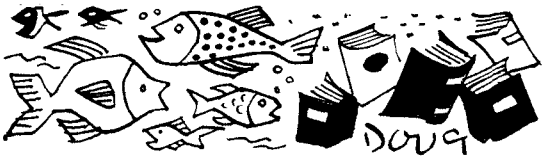
NOVEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
		**1** Melbourne Cup Horse Race. Melbourne, Australia.	**2** Parliament Opens. Hamilton, Bermuda.	**3** "Shakuntala" Dance Drama. Delhi, India. Nov. 1-12.	**4** Music, Art, Drama Festival. Dallas, Texas. Oct. 23-Nov. 28.	**5** Irish Cesarewitch Handicap. Curragh, Ireland.
6 Motor Car Rally. Helsinki, Finland. Nov. 5-6.	**7** 13th annual Antiques Show. Alexandria, Va. Nov. 4-7.	**8** Candlelight Procession. Scherpenheuvel, Belgium.	**9** International Trade Fair. Basel, Switzerland. Nov. 8-13.	**10** Honor Our Lady of Solitude, patroness. Cavite City, Philippines.	**11** New Zealand Gallops Cup Race. Canterbury, New Zealand.	**12** Final flat racing of the season. Manchester, England. Nov. 12-14.
13 Lapps' Market Time. Skibotn, Norway. Nov. 12-15.	**14** Trois Glorieuses, Beaune, Meursault, Nuits-St. Georges, France. Nov. 12-15.	**15** Baseball. Havana, Cuba and San Juan, P. R. Nov. 15-Feb. 15.	**16** Art Exhibit. Buenos Aires, Argentina. Nov. 12-30.	**17** Horse Sales. Ballsbridge, Dublin. Nov. 15-18.	**18** International Book Fair. Berlin, Germany. Nov. 18-Dec. 4.	**19** National Day. Monte Carlo, Monaco.
20 Western Livestock Show. Los Angeles, Calif. Nov. 18-23.	**21** Feast of the Madonna della Salute. Venice, Italy.	**22** Free Fair. Lagos, Portugal. Nov. 20-22.	**23** Movie Stars Christmas Parade. Hollywood Blvd., Hollywood, Calif.	**24** Formal Fox Hunts: Sedgefield, Southern Pines and Tryon, N.C.	**25** Harvest Square Dance Festival. Pinehurst, N.C.	**26** Army-Navy Football Game. Philadelphia, Penna.
27 Christmas Trade Fair. Odense, Denmark. Nov. 27-Dec. 6.	**28** Speed Weeks. Sports Car Races. Nassau. Nov. 27-Dec. 4.	**29** Cattle Fair. Leon, Spain. Nov. 27-29.	**30** Women's, Children's Game Fishing Contest. San Juan, P.R. Nov. 25-30.			

DECEMBER

SUN	MON	TUES	WED	THURS	FRI	SAT
				1 Fiesta del Mar. Mar del Plata, Argentina. Dec. 1-8.	**2** Goodwill Tournament. Players from Bermuda, Canada, U.S. Bermuda, Dec. 2-4.	**3** Steeplechase. First warm-up for spring classic. Aintree, England. Dec. 2-3.
4 Six-day Bike Race. Copenhagen, Denmark. Dec. 4-10.	**5** Christmas Parade. Prizes for best floats. Hot Springs, Ark.	**6** Kris Kringle Toy Market. Nuremburg, Germany. Dec. 4-24.	**7** Kaomise Kabuki Plays. Shijo, Kyoto, Japan. Dec. 1-26.	**8** French Christmas Fairs: Marseille, Dec. 6-31; Strasbourg, Dec. 7-25.	**9** First concert season, Puerto Rico Symphony. San Juan, P.R. Dec. 8-22.	**10** 4 Nobel Prizes in Stockholm, Sweden; Peace Prize in Oslo, Norway.
11 "Escalade" Historical festival, pageant. Geneva, Switzerland. Dec. 11-12.	**12** Guadalupe Day. Honor patroness throughout Mexico.	**13** Chettiar Karthikai Festival. Muar, Johore State, Malaya.	**14** Fair of the puppets. Handicrafts sale. Lecca, Italy. Dec. 12-24.	**15** Posadas. Mexican Christmas play. Claremont, Calif. Dec. 15-Jan. 6.	**16** Kasuga Wakamiya Shrine Feast. Nara, Japan. Celebration dates to 1136.	**17** 57th anniversary of powered flight. Kitty Hawk, N.C.
18 Yule Log Hunt, Burning Ceremony. Palmer Lake, Colo.	**19** Feast of St. Thomas. Chichicastenango, Guatemala. Dec. 18-21.	**20** Pageant of Peace. Washington, D.C. Dec. 20-Jan. 1.	**21** Fete of the Olentzaro St. Jean-de-Luz, France. Dec. 20-27.	**22** Basques' Christmas Reunion. Boise, Idaho.	**23** Davis Cup Tennis Matches. Australia. Dec. 20-24.	**24** Christmas Eve Services. Church of Nativity, Bethlehem, Jordan.
25 Crafts market, John Canoe dances. Kingston, Jamaica.	**26** Boxing Day. Gombey Dancers perform. Hamilton, St. George, Bermuda.	**27** Mid-Winter Sports Festival. Track, basketball, football. N.O., La. Dec. 27-Jan. 1.	**28** Tennis: Monte Carlo, Monaco, Dec. 26-29; Valencia, Spain, Dec. 27-Jan. 2.	**29** Kashare Indian Winter Show. La Junta, Colo. Dec. 29-30.	**30** Father-Son Golf Tournament. Pinehurst, N.C.	**31** Big fireworks displays: Pike's Peak, Colo.; Funchal, Madeira, Portugal.

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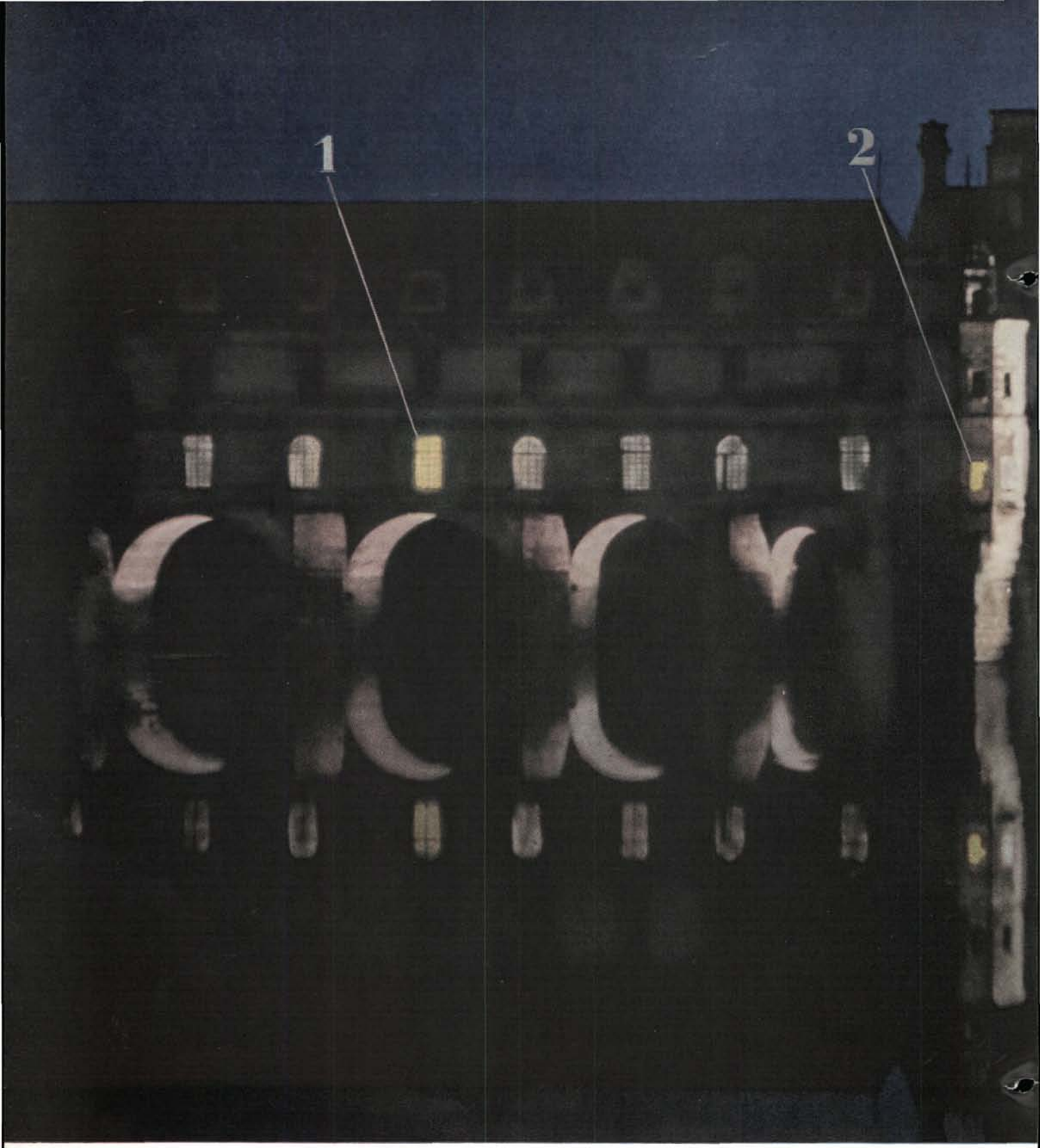

Which woman deserved this Castle of

One moonmist night a fantastic ball took place in this chateau. From the terrace you could see a ballet of nymphs in the garden and mermaids paddling in the moats. And glimmering in the night, a new ballroom **1** spanned the Cher. The Queen of France, Catherine de Médicis, had just completed it . . . in bitter memory of the chateau's original owner . . . the *other* woman in her husband's life. Catherine had always coveted this fairyland castle. But Henri II gave it to beautiful, blonde Diane de Poitiers, the woman he really loved. Year after year, it was Diane who embellished the chateau, gave Henri's lavish parties and slept **2** in the majestic, canopy bed engraved H-D. But suddenly, one day, Henri was dead! Gleefully

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Love...the courtesan or the Queen?

Catherine evicted Diane and took possession of the chateau. Her very first act was to move that fabulous bed **3** and change its initials from H-D to H-C! Then, as in a fairy tale, the dowdy queen blossomed into one of the most glamorous queens in history. The chateau is Chenonceaux and it's called the Castle of Love. You can still see the gay signatures of romantic page boys on the walls. **4** And on any lovely summer night you can see a Light and Sound Spectacle here...a dramatic show that brings the whole delicious story to life. Wondrously, there are many castles with spine-tingling stories to tell...just a few hours from Paris. For the imaginative traveler, any one of them is quite an experience!

See your travel agent or for further information and folders write: Dept. SR, Box 1221, N.Y. 10, N. Y. French Government Tourist Office, New York, Chicago, San Francisco, Los Angeles, Montreal.

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Althea Hallock: New York. Contaflex; Kodachrome.

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Frederick K. Sutter: Berlin. Retina; Kodachrome.

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1959 PHOTO PRIZEWINNERS

A Gallery

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Charles H. Martens: Genoa. Minolta; Tri-X.

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Rose Berlant: Delhi. Rolleiflex; Verichrome Pan.

2
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Nicholas DeWolf: Metora, Greece. Hasselblad; Perutz.

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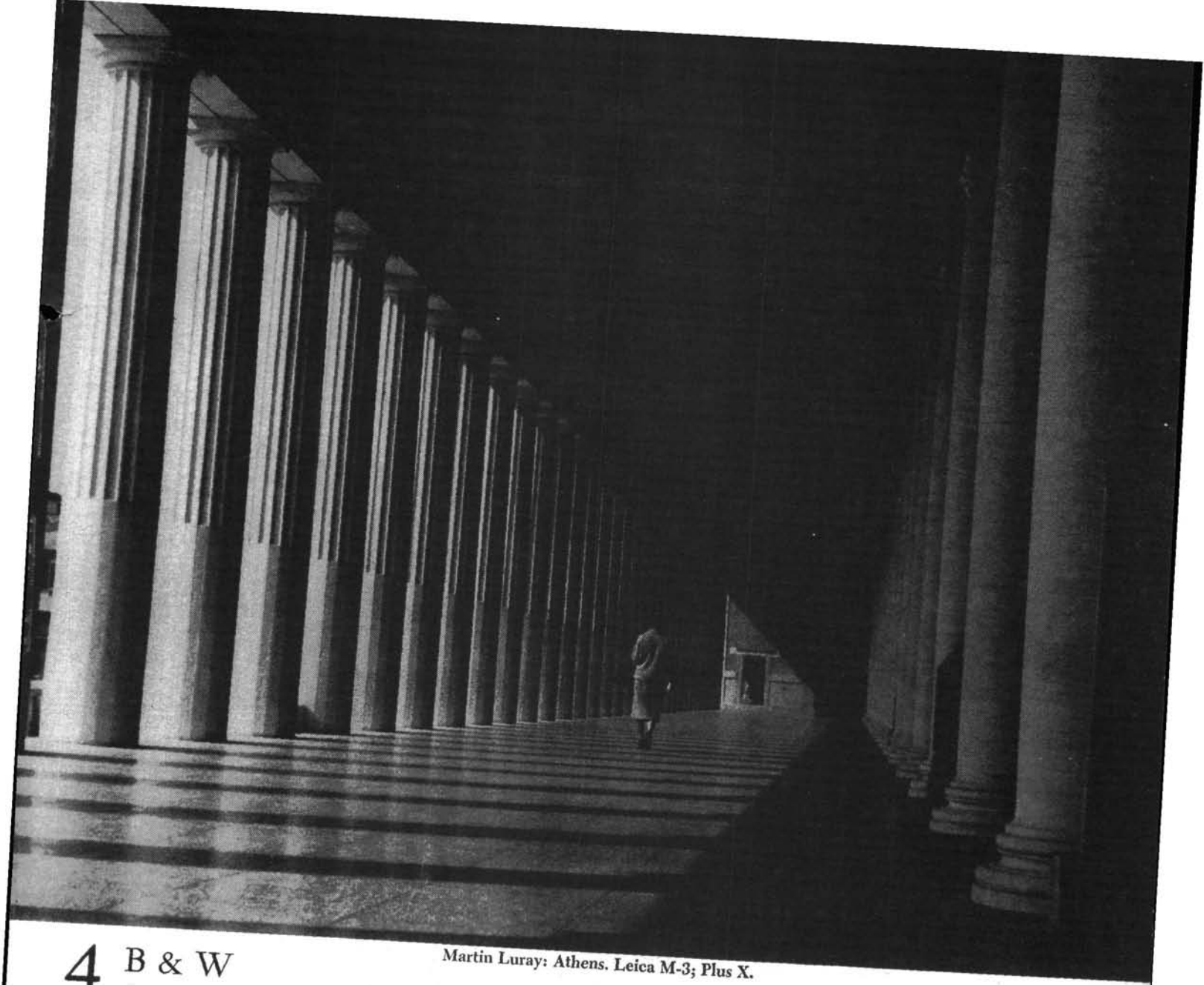

4 B & W

Martin Luray: Athens. Leica M-3; Plus X.

5 B & W

F. B. Grunzweig: Puerto Rico. Nikon; Plus X.

Allan Kahn: Mexico. Rolleiflex;Agfa Iso.

6 B & W

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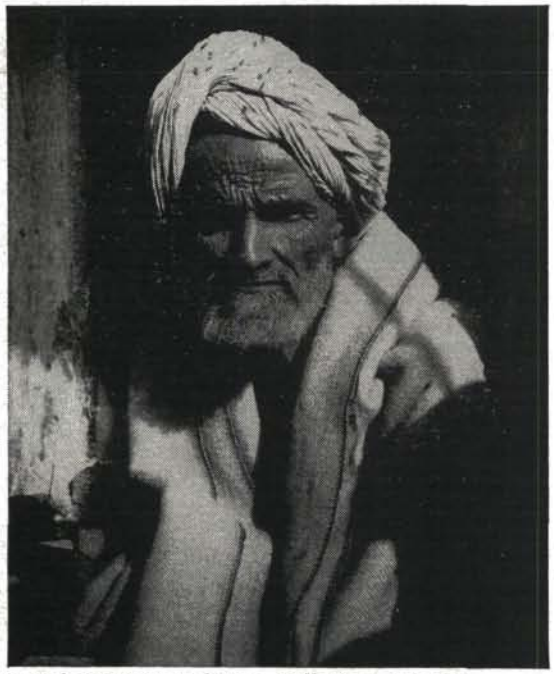

Joseph Privitera: Pakistan. Rolleiflex; Agfa Iso.

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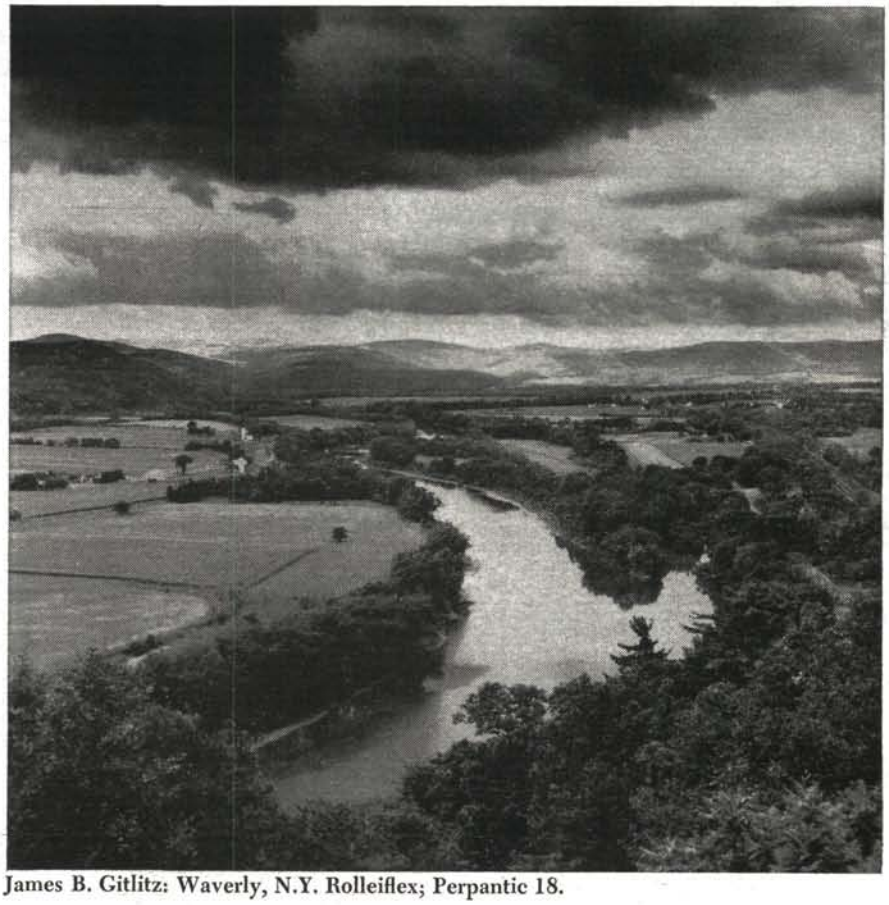

James B. Gitlitz: Waverly, N.Y. Rolleiflex; Perpantic 18.

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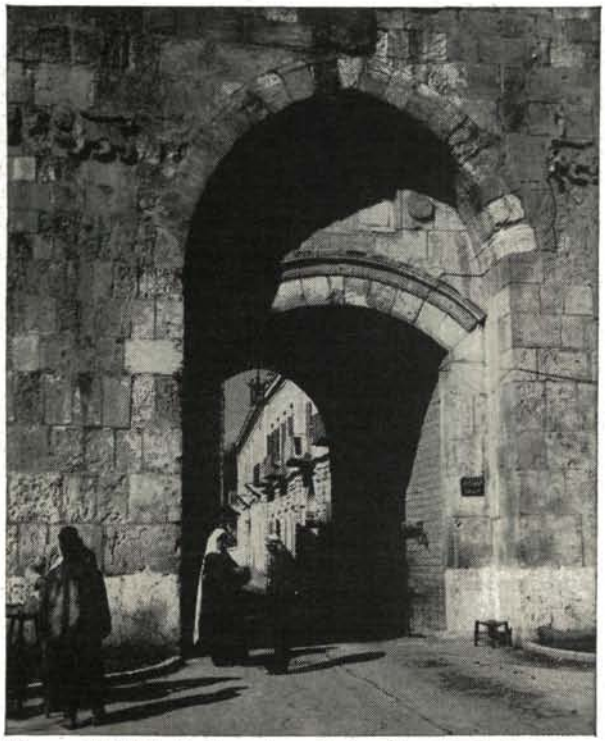
Carl Ten Broeck: Mexico. Rolleiflex; Verichrome Pan.

9 BLACK & WHITE



Warren T. Mithoff: Jerusalem. Leica; Panatomic X.

Bruce Brander: Austria. Rolleiflex; Kodak Super XX.

10 B & W HONORABLE MENTION

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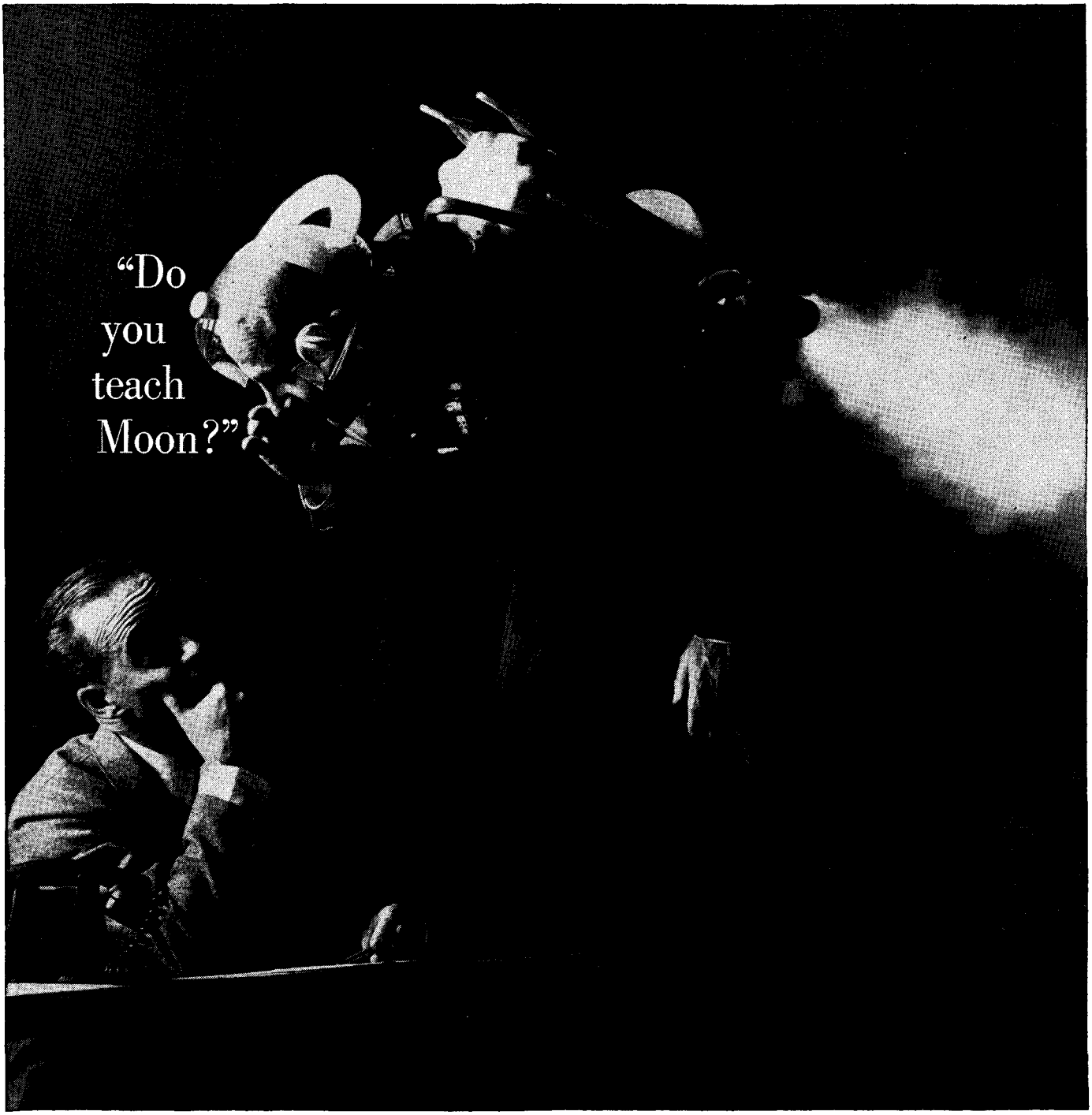

The answer, of course, was "no." And we were saddened to see him pull in his antennae; check his wind direction; begin his count down and launch himself through the doorway, totally unfulfilled in his search for an affirmative answer to the question he has since been asking all over town.

But he came to us first and that makes us very proud. For here at Berlitz we've earned our reputation as the place where anyone can learn to speak any of the earth's spoken languages. Someday, we trust, we will have a course in "MOON." And, when that time comes, you can be certain that it will be taught by native instructors, familiar with the culture and customs of the countries or satellites they inhabit.

No, little whirring man, we do not as yet teach "MOON." But we can teach you all the languages known to those of us who are presently earthbound. And we can do it better, quicker and more enjoyably than anyone else in our orbit. That's because we use the "Berlitz Method"—a simple, straightforward method of language instruction whereby you learn through hearing, imitating and repeating. Up till now we have been confined to this planet only. But there are over 10 million Berlitz graduates who can testify to our method's effectiveness. There are no tedious drills at Berlitz. You start speaking your new language immediately. Your vocabulary is acquired through association and use. It is practical "live" language instruction at its best.

So wherever you are, little man, and whatever your course, thank you for dropping in and asking us your question. If anyone ever teaches "MOON" it will probably be Berlitz. Meanwhile take care of yourself, don't take any wooden meteors, be patient and, above all—keep flying.

For those of you with non-lunar plans, a chat with the nearest Berlitz Director should answer any question you may have. You'll find him to be cordial, informative and, more important, better able to help you than anyone we know. To find the Berlitz School nearest you—see our listings on the next page.

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What Makes a Prize Picture?

By IVAN DMITRI

Leading color and magazine photographer

DURING the past six years of *Saturday Review's* World Travel Photo competition many good pictures have passed in review; many excellent photographs have been winners. To us as judges the contest of 1959 has been an extraordinary one. In 1958, 500 people submitted 3,000 photographs; this year over 8,400 entries were made by more than 1,400 photographers. Quantity alone, however, has not made this a distinguished competition. The over-all quality of the pictures is far better than anything we would have believed to be possible in the early years of the contest. Technically the pictures were never better. Just as any craftsman must understand the materials with which he works, so the photographer must be aware of the potentials of his camera, film, lens; he must know clearly what they can be expected to do. And just as completely he must understand what they will not do. A staggeringly high percentage of competitors showed that they were workmen who knew their tools.

As well as by an increased technical ability, this year's photographs were distinguished by a great diversity of subject matter. Of course there were the usual number of wise-eyed, bearded Korean gentlemen, while hard on his heels were a rash of photographs of Moscow's famed GUM department store. Yet even while we chuckled whenever we came upon another GUM picture, nevertheless we were pleased that so many people had journeyed to Russia. More than ever, as these photographs show, people are on the move, traveling to exotic lands that only a few years ago they might only have dreamed of. And it's true that people, for the most part, take better pictures in foreign places. They have a fresher eye, a keener awareness of life around them. Still, foreign soil is not necessary as grist to the photographic mill. Didn't Cézanne say that every time he looked around he saw a picture?

The excellent and diverse quality and quantity of photographs made our task as judges more difficult. Norris Harkness, Leopold Godowsky, and I met in long, unhurried sessions before we made our final selections. The first time we met we reviewed all the photographs; anyone who liked a picture held it apart. We were able then to narrow the choice from 8,400 to 1,000. After that we proceeded at a slower pace. Now if one judge liked a picture he had to defend it and attempt to convince one of the other two judges of his choice. If he couldn't persuade one other that it deserved his vote, the photograph was promptly eliminated. When we had winnowed out all but one hundred we considered that we had arrived at the finals. These, of course, were our most arduous sessions, for a photograph in order to win had to receive a unanimous vote of enthusiastic approval. We argued, defended, counter-argued, studied the color photographs not only at close hand but also re-studied them projected onto a wall screen. It was never easy, it was always fun. We are pleased with our selections; to us they represent the best of an uncommonly good collection.

AS objective as we tried to be there is no way of divorcing personal prejudice, one's own personality and past experience, from the judging. Leopold Godowsky, a fine musician and a man of cultivated and refined taste, was the co-inventor of Kodachrome. Naturally he is extremely interested and knowing in color values. A man who loves soft, gentle hues, delicate pastels, he is most sensitive to subtle shadings and tones. Norris Harkness, on the other hand, is a newspaper columnist whose hard-headed advice about photography is syndicated in newspapers throughout the country. He has taught photography to professionals as well as to amateurs. Harkness is quick to analyze techniques, swift to see the strong, lively qualities of photographs that have a broad appeal to many people. In my own etchings and water colors I have always been attracted to the subject of man against himself, against the elements; in my photographs I have been fascinated by realistic portraits of human beings, whether they lived in Oshkosh, New York, Tunis, or Baghdad. For all our personal differences we three agree on one thing: there are no hard, fast rules in judging a good picture. Some general desiderata exist: balance, composition and arrangement, the harmonious

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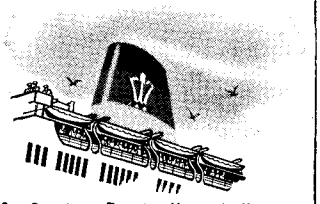

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filling up of the framed space, clarity of conception and execution; in short, anything that eliminates chance and utilizes intelligence. In monochromes, the use of the masses of black and white and their gradations is important, just as the complementary hues in a color photograph must combine to create a pleasing and unified whole.

Yet beyond these general criteria exists another standard to which a fine photograph must measure. Hyatt Mayor, the curator of prints at New York's Metropolitan Museum, once told me how he makes his selection from the thousands of prints that he views, "When a picture says hello, I buy it." Edmund Wilson called this reaction to a work of art "the shock of recognition." We too wait for this sign; we listen for that voice which makes the viewer pause as if the picture called aloud.

The most dramatic of the winning photographs is Nicholas DeWolf's "Clifftop House," the third-prize winner in the black-and-white category, which combines the awesome spectacle of a Biblical picture with the gentle harmony of a lyrical landscape. This is an almost flawless photograph. The harmony of all the elements stirs the imagination to enchanted thoughts of castles in the air. It called to all three of us, but perhaps not quite loudly enough.

We heard Rose Berlant's "Snake-charmer," winner of the second prize in monochromes, more clearly. It seemed to us a superlative example of the "human interest" photograph. The little snakecharmer, a ragged urchin who in another country might be playing with toys, seems more fascinated by his snake than it by him. This is a happy picture; one's heart goes out to the child. It's such a comfortable picture, so full of good humor and life's joys.

But we judges, surrounded though we were by a sea of fine photographs, could not withstand the insistent shout of Charles Martens's "Houses in Genoa." This won the first prize in the black-and-white competition. It is everything a winner should be—simple in conception, authoritative in execution, clear, lucid, illuminating. It is not just a house in Genoa. It is a million houses everywhere, a shattered dwelling that somehow manages to get its share of sunlight.

The color pictures reached such excellence that it was all but impossible to narrow our choice to a few winners. In part this must be attributed to the widespread use of the 35mm., that wonderfully personal, easily operated, rapid-action camera that encourages casual (and therefore frequently the most successful) picture-taking. The fine results achieved by the 35mm.

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have made obsolete the lampooned photographer-tourist, bent with the weight of a dozen assorted cameras. Cumbersome and costly equipment is no longer necessary for excellence in photography.

The third prize in the color category went to Frederic Koehler Sutter's "Through a Rainy Window," a mood picture at once dreamy, illusive, nostalgic. In this photograph, the use of a water-spattered glass is not merely a technical trick. The technique is never superimposed upon the subject, it belongs to and adds to the whole. A word of warning: please don't think that every photograph taken through a glass is a prizewinner. A few years ago we awarded a prize to a photograph which showed a reflection; the following year we were deluged with reflection pictures.

The second-prize color winner was Althea Hallock's "United Nations Skyline." It's a perfect example of the use of the accomplished photographer's eye. The U.N. building is probably more photographed than the Taj Mahal —or the GUM department store. Even the perspective is familiar. Yet what a difference from the snaps sent home to Aunt Mamie! At the hands of a less practised photographer the scene might have been diffuse; instead it is marvelously inter-related by the delicate grays, the subtle gradations of color.

The grand prize winner in color, reproduced on the cover, is Mrs. Carol Guyer's "Woman of Bosnia." It exemplifies the best in color photography. The naturalness of the subject, the interesting arrangement of the figure set against the wall, the lighting on the hands and face so reminiscent of a Rembrandt, all these qualities led the judges back to the picture. We know this woman. Her life, external and inner, is visible to us through this photograph. She is a peasant, a woman who has lived a lifetime of hard work. We see the rough, boot-like shoe peeping from the hem of her rude garments with a sense of poignance. Yet too, a marvelous spirituality permeates the picture, the sense that this woman, like the great humanity of which Faulkner spoke in his Nobel Prize acceptance speech, will endure. As a photograph, too, we think "Woman of Bosnia" will endure. We think it's true of all the winners.

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SR Photo Contest: THE WINNERS

CAROL GUYER received a camera for her ninth birthday. She has been taking pictures ever since. Her more "serious" photography waited, however, until 1952, when she went to Pakistan to marry an engineer with the United Nations technical assistance program. They remained for a year in Pakistan, during which time Mrs. Guyer busied herself with refugee work and taking pictures of colorful local sights. They moved to India, where they stayed until 1957, interrupted with many side trips to the Far East and most of Southeast Asia. When Mrs. Guyer learned that her award-winning photograph, "Woman of Bosnia," entitled her to a trip to the Orient she replied, "The only places remaining for me to visit are Laos, upper Burma, upper Thailand, Sikkim, and Bhutan . . . scarcely the sort of places to go without one's husband." A substitute trip to the Mediterranean was quickly arranged for both the Guyers. Although Mrs. Guyer finds little leisure for photography with her full-time job of raising three small children in New York City, where her husband is stationed with the U.N., she is nevertheless an enthusiastic "vacation photographer." Their trip to Yugoslavia last summer brought them to Sarajevo. It was here that Mrs. Guyer spied a woman, returning from the nearby market, who paused to rest by the roadside. Mrs. Guyer and her Japanese Konica were ready; the weary Bosnian woman appears in full color on *SR*'s cover.

CHARLES H. MARTENS's grand prize winner in black and white, "Houses in Genoa" stems from his abiding interest in architectural design. Until last year he supervised a summer art camp in Massachusetts, where he constructed buildings according to his own plans. Now Martens, a thirty-eight-year old bachelor, teaches community planning, home design, and painting at Montclair State College in New Jersey. His own paintings are abstractions and he is quick to point out the similarity between his depthless oil paintings and the bold , flat pattern of his winning photograph. Although he is eagerly anticipating his winner's trip to Europe, this will not be his first journey abroad. On his vacations from teaching, Martens has seen a good part of the world, including North Africa, Mexico, and Russia. His impressive photograph was taken last Christmas, when he drove from Paris to Italy, stopping along the way with his Minolta Autocord to snap whatever pleased him. More often than not what pleased him were the forms and arrangement of houses. After taking some 3,500 photographs in color during the past ten years, he has only recently turned to black and white. "It's important to make a statement with a photograph," he remarked. "I said what I had to say in color, but with black and white I have only just begun." The judges, of course, think he has already said a good deal.

—ROLLENE W. SAAL.

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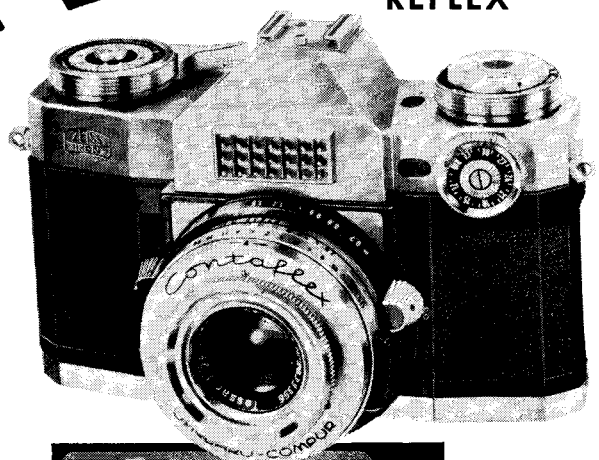

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Photo Prizewinners

GRAND PRIZE IN COLOR

(Round-trip flight to the Orient)

CAROL GUYER, New York, N. Y.: Woman of Bosnia. Konica: Kodachrome.

GRAND PRIZE IN BLACK & WHITE

(Round-trip flight to Paris)

CHARLES H. MARTENS, Montclair, N. J.: Genoa, Italy. Minolta; Tri X.

SECOND PRIZE IN COLOR

(Cash Prize—$200)

ALTHEA HALLOCK, Oxford, Md.: New York skyline. Contaflex; Kodachrome.

SECOND PRIZE IN BLACK & WHITE

(Cash Prize—$200)

ROSE BERLANT, Brooklyn, N. Y.: Delhi, India. Rolleiflex; Verichrome Pan.

THIRD PRIZE IN COLOR

(Cash Prize—$100)

FREDERICK K. SUTTER, Cambridge, Mass.: Berlin, Germany. Retina; Kodachrome.

THIRD PRIZE IN BLACK & WHITE

(Cash Prize—$100)

NICHOLAS DEWOLF, Boston, Mass.: Meteora, Greece. Hasselblad; Panatomic X.

FINALISTS IN COLOR

(Cash Prizes—$50)

MILTON SIMKIN, Plainfield, N. J.: Cusco, Peru. Contax; Kodachrome.
JACK A. GOLDSACK, Great Neck, N. Y.: Spain. Leica; Kodachrome.
RICHARD N. GARDNER, New York, N. Y.: Krak des Crevaliers, Syria. Argus; Kodachrome.
CHRISTINE HELLER, Anchorage, Alaska: Noatah, Alaska. Exacta; Ektachrome.
LEON MARINAKOS, Chicago, Ill.: Mount Athos, Greece. Retina; Kodachrome.
URSULA K. TOOMEY, Springfield, Mass.: Key West, Florida. Hasselblad; Super Anscochrome.
HENRY WITTENBERG, Bronx, N. Y.: Moscow. Nikon; Kodachrome.

FINALISTS IN BLACK & WHITE

(Cash Prizes—$50)

MARTIN LURAY, New York, N. Y.: Athens, Greece. Leica; Plus X.
F. B. GRUNZWEIG, New York, N. Y.: San Juan, Puerto Rico. Nikon; Plus X.
ALLAN W. KAHN, Nobelsville, Ind.: Dolores Hidalgo, Mexico. Rolleiflex; Verichrome Pan.
JOSEPH F. PRIVITERA, Washington, D. C.: Lahore, Pakistan. Rolleiflex; Agfa Isopan.
JAMES B. GITLITZ, Binghamton, N. Y.: Waverly, New York. Rolleiflex; Perpantic.
CARL TEN BROECK, M.D., Bar Harbor, Me.: San Miguel Allende, Mexico. Rolleiflex; Verichrome Pan.
WARREN T. MITHOFF, El Paso, Tex.: Jerusalem. Leica; Panatomic X.

SPECIAL HONORABLE MENTION FOR COLOR

G. M. CUNNINGHAM, NEW YORK, N. Y.: Libya. Leica; Kodachrome.
DONALD FALCONER, El Cerrito, Calif.: Waikiki, Hawaii. Nikon; Kodachrome.
ROBERT D. KEEN, Flushing, N. Y.: Capri, Italy. Vitessa; Kodachrome.
JOSEPH L. MELNICK, Houston, Tex.: Amazon River. Exacta; Kodachrome.
M. S. YELIN, Westmount, Canada: Airview over Alps. Voigtlander; Anscochrome.

HONORABLE MENTION

HELEN F. ACKER, New York, N. Y.: Lake Patzcuaro, Mexico. Bolsey; Anscochrome.
I. BENTON, San Rafael, Calif.: Chichicastenango, Guatemala. Leica; Ektachrome.
P. BELANGER, New York, N. Y.: "Gum" store, Moscow; Pearl Mosque, Delhi; Converts, Bangui. Yashicamat; Ektachrome.

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BRUCE G. BRANDER, Milwaukee, Wis.: Anif, Austria. Rolleiflex; Super XX.
ANNE J. BRENNAN, New York, N. Y.: Nantucket, Mass. Minolta, Kodachrome.
DANA BROWN, New York, N. Y.: Vallauris, France. Rolleiflex; Ektachrome.
PHYLLIS CHRISTMAN, Redondo Beach, Calif.: 2 street scenes, Guanajuato, Mexico. Contax; Plus X.
BARBARA CHURCH, New York, N. Y.: Copenhagen, Denmark. Voigtlander; Kodachrome.
W. EDWARD CLARK, Omaha, Neb.: Landscape, Turkey. Canon; Kodachrome.
DALLAS CONKLIN, Long Beach, Calif.: Carcassonne, France. Leica; Kodachrome.
NICHOLAS DEWOLF, Boston, Mass.: Grand Canyon, Arizona; Cap Haitien, Haiti. Rolleiflex; Super Hypan.
HARRY P. DODGE, Olney, Md.: Chichicastenango, Guatemala. Contax; Kodachrome.
ALEX DORIEN, Cleveland, Ohio: Two boys, Seoul, Korea. Nikon; Tri X.
RICHARD W. DWIGHT, Chestnut Hill, Mass.: Salamanca, Spain. Leica; Plus X.
KARIN ENGSTROM, Buzzards Bay, Mass.: Abingdon, Va. Alpa; Kodachrome.
HAROLD GINZLER, Los Angeles, Calif.: Glacier National Park, Montana. Leica; Kodachrome.
SAMUEL P. HABERMAN, New York, N. Y.: Central Park, New York. Rolleiflex; Verichrome Pan.
ALTHEA W. HALLOCK, Oxford, Md.: New York skyline. Contaflex; Kodachrome.
WILLIAM J. HARRIS, New York, N. Y.: Abiza, Spain. Retina; Plus X.
HELEN HEICK, Kyoto, Japan: Carpenter, Hong Kong. Retina; Kodachrome.
THOMAS HENION, Brooklyn, N. Y.: Venice, Italy. Leica; Kodachrome.
JOSEPH C. HOOK, Honesdale, Pa.: Nantucket, Mass. Asahi; Anscochrome.
DONALD D. JULIN, Alexandria, Va.: Landscape, Hong Kong. Retina; Kodachrome.
C. Y. KAO, Brooklyn, N. Y.: Cusco, Peru. Kodak 35; Tri X.
H. W. KATZ, Camillus, N. J.: Landscape, Switzerland. Praktica; Anscochrome.
JOE KIRKISH, Houghton, Mich.: Superior, Wisconsin. Rolleiflex; Verichrome Pan.
PRESTON LANGWORTHY, Brownsville, Tex.: Taxco, Mexico. Leica; Adox.
EVELYN LEATHERBURY, St. Louis, Mo.: Buddhist temple, Rangoon. Bolsey; Kodachrome.
HERBERT C. LEHMANN, New York, N. Y.: Gypsy child. Exacta; Isopan.
WILLIAM J. LIPPINCOTT, Santa Fe, N. M.: Kyoto, Japan. Alpha; Kodachrome.
WALTER LOWITZ, Chicago, Ill.: Lisbon, Portugal; Gary, Indiana; Permaquid, Maine. Exacta; Kodachrome.
JAMES MARSHALL, New York, N. Y.: Washerwoman, St. Paul de Vence, France. Canon; Ansco super hypan.
CHARLES H. MARTENS, Montclair, N. Y.: Farmhouse, France; Street scene, London. Minolta; Tri X.
RICHARD L. MCCAULEY, Honolulu, Hawaii: Makaha Beach, Hawaii. Canon; Kodachrome.
JOHN MCKNIGHT, Chicago, Ill.: Toledo, Spain. Argus; Kodachrome.
J. L. MELNICK, Houston, Texas: St. Paul de Vence, France. Exacta; Ektachrome.
WARREN T. MITHOFF, El Paso, Texas: Palma de Mallorca. Leica; Panatomic X.
MRS. FRED W. S. MODERN, Long Beach, Calif.: Linderhof, Germany. Exacta; Kodachrome.
J. NEWMAN, East Orange, N. J.: New York harbor. Aires; Kodachrome.
KEN NEWTON, Ottawa, Canada: Vienna, Austria. Edixa; Kodachrome.
IRVING J. OLSON, Akron, Ohio: Vienna, Austria. Rolleiflex; Panatomic X.
GUNTHER J. PAETSCH, Steamboat Springs, Col.: Bernina Peak, Switzerland. Retina; Agfa Isopan.
PRISCILLA M. PAETSCH, Steamboat Springs, Colo: Brenner Pass, Austria. Fotoplenka; Plus X.
VIC PAGEL, Milwaukee, Wis.: Barn painters. Exacta; Kodachrome.
LUCILLE PIERCE, Wichita Falls, Texas: Harbor view, Macao. Retina; Kodachrome.
GEORGE PRESS, New York, N. Y.: Rural scene, Cuba. Exacta; Kodachrome.
THOMAS M. PRYOR, Kalamazoo, Mich.: Farm scene, Nepal. Contaflex; Kodachrome.
ALEXANDER ROBERTSON, Inverness, Scotland: Edinburgh, Scotland. Agiflex; Ilford.
LAWRENCE SCHAUFFLER, Fredonia, N. Y.: Rome, Italy; Venice, Italy. Rolleicord; Verichrome Pan.
NORMA SPORN, Los Angeles, Calif.: Fiesole, Italy. Minolta; Tri X.
S BYRON STONE, Brooklyn, N. Y.: Toluca, Mexico. Rolleiflex; Kodacolor.
URSULA K. TOOMEY, Springfield, Mass.: Oaxaca, Mexico. Hasselblad; Tri X.
ARTHUR D. WEBER, Manhattan, Kan.: 2 portraits, India. Contaflex; Kodachrome.
CHARLES M. WEISS, Chapel Hill, N. C.: Calca, Peru. Contaflex; Kodachrome.
T. WOHL, Shaker Heights, Ohio: 2 views of Chichicastenango, Guatemala. Leica; Ilford.
CHARLES N. ZELENKO, South Euclid, Ohio: Lake Janitzio, Mexico. Leica; Adox.

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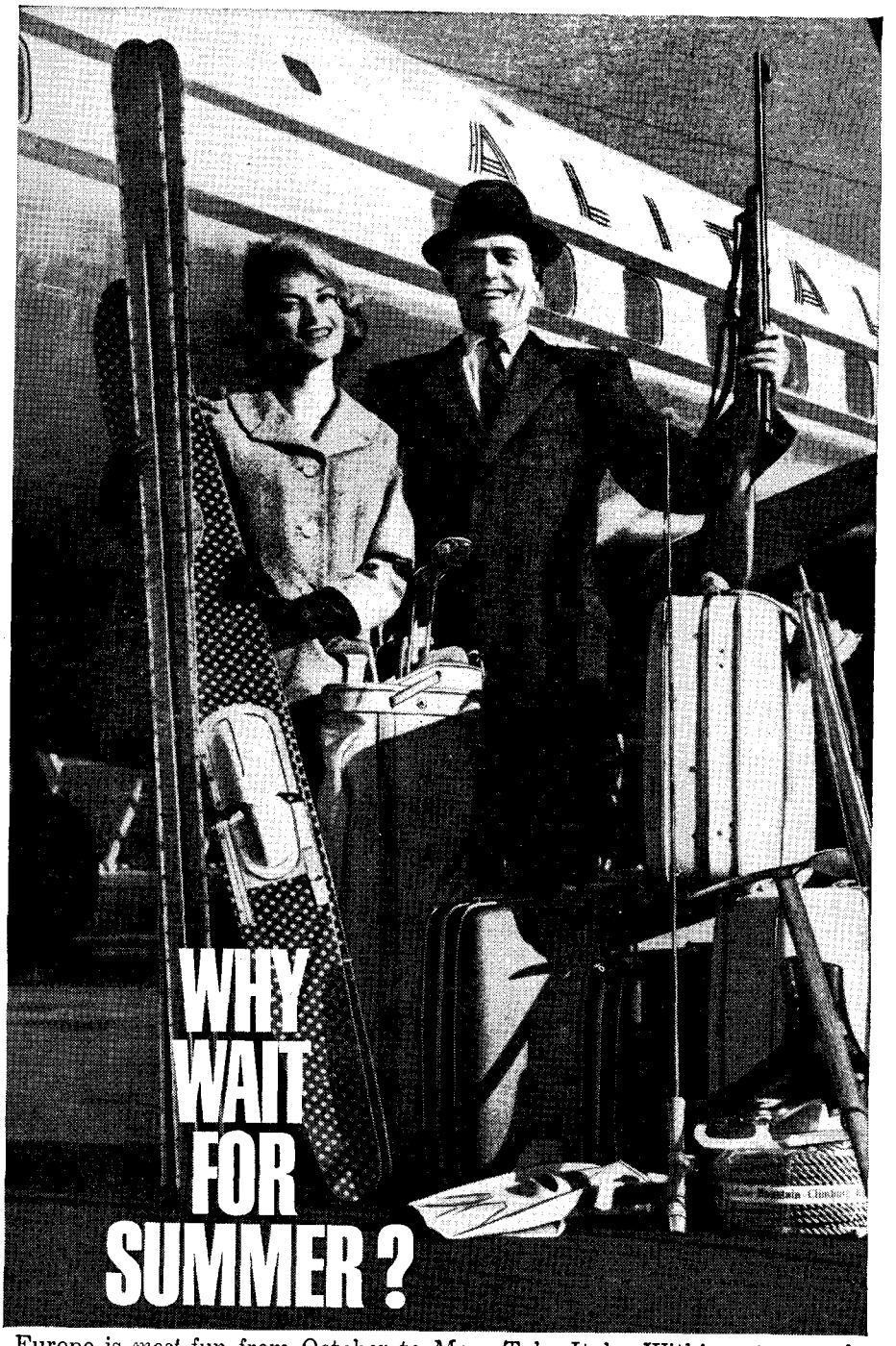
Larkism

Continued from page 26

uled to make an educational tour of a banana plantation. Ralph McGill, the distinguished editor of the Atlanta Constitution, asked me, "Do you ever expect to raise bananas for a living?" After scarcely any thought, I replied: "No-o—I guess not." He said: "Neither do I. Let's pass up the bananas and have some fun." I consider McGill a sound travel man.

Despite diplomatic setbacks we may be currently suffering in Latin America, most Latin American countries are fun to visit—if you don't spend your time worrying whether they are being infiltrated with foreign ideologies. Why does any American tourist in Cuba feel he is called upon to take sides, for or against Castro? A while back there was a big press tour to Cuba, which unfortunately I had to pass up. One of the Cuban hosts invited all in the party to be his guests at Havana's leading brothel. Many of the beneficiaries of this bounty reported it took their minds off Castro. I do not suppose it is to be recommended as a standard tourist attraction, but it is less likely to get a tourist in trouble than sticking his uninformed nose into other people's internal disputes.

SUTTON: For some years now, the peaceful ones following the war, I have been listening to the European Travel Commission, a coalition of governments formed to promote tourism, play on the theme, "Understanding Through Travel is the Passport to Peace." I applaud that theory, but "understanding" is not purely an emotional reaction. It requires knowledge, prior knowledge, before travel takes place. In the world of travel we have heard a number of conflicting statements in the year 1959. Some of them came from the same podium and some from the same persons. For instance, early in July Max B. Allen, president of the American Society of Travel Agents, this nation's most potent travel force, warned us publicly that the United States was losing the so-called "ground-war" for foreign friends, foreign dollars, and foreign trade. He said that Russia was pursuing aggressive tactics to achieve new friends and a healthier economy through tourism while this country failed to sell itself abroad properly. In October Mr. Allen opened the American Society of Travel Agents Convention in Havana by insisting that ASTA is not political in a partisan sense. He added that the travel industry is not political, nor is the human concept on which the industry is built. "Travel is political only in the sense that it provides the broadest and



Europe is *most* fun from October to May. Take Italy. Within a two-week vacation you can ski in the Italian Alps . . . sail on the Italian Lakes . . . skin-dive at the Italian Riviera. At Taormina in Sicily you can ski in the morning, and spear-fish in the afternoon! If you're not *that* energetic, there are operas and concerts, festivals and fairs all over Italy. And did you know that Alitalia flies you to any of 16 different areas in Italy at no more than the fare to Rome? Round-trip Economy fare from New York is $596.90. And Alitalia Family Fares* let your wife come along for only $446.90. Non-stop flights to Rome, Milan, Paris, London. First and Economy Class. Fly now, pay later.

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shortest road to understanding between nations," Allen said. Fidel Castro, who was on the rostrum, seized the opportunity to emphasize to the travel agents, "You are not political." Then, after asking the agents to send tourists to Cuba, reembarked on a furious week of anti-American tirades. How could any thinking American be expected to have neither an emotion nor an opinion? Some telling arguments by Americans in Cuba during that strange convention week last fall might have had a more therapeutic effect than the incredible scene of American travel agents pushing each other to have their picture taken alongside Fidel. Of course travel is political, and of course it is partisan.

Mr. Allen was right the first time back in July, when he recognized the political force of travel. But the understanding that he and the travel industry so blandly wish for will not be realized merely by depositing thousands of tourist bodies on foreign shores and inviting the same process over here. The travelers we send abroad must be willing to orient themselves before they go and disport themselves knowledgeably and with bona fide curiosity once they are there.

MORGAN: Is this an unreasonable travel requirement, an undemocratic restriction on freedom of movement, to ask that a traveler travel with a certain degree of political sophistication? On the contrary, it should be a welcome assist in enriching the experience of the trip. I subscribe to the come-on of the steamer ad which retails the romantic suggestion that "getting there is half the fun." But how much more fun the whole outing can be with a little foreknowledge of the terrain, at least a brushing acquaintance with the local culture and the natives' rendezvous with history, not to mention such quaint customs as the absence of toilet paper and standard porcelain supports in certain East European comfort stations.

In our exhaustive governmental efforts to try to outpace the fellow-travelers of Communism along the treacherous trail of international diplomacy, we are putting ourselves at a needless additional disadvantage if we don't try to handle all our contacts with the rest of the world, official and casual, as intelligently as possible. Our main mission cannot be simply to win friends, whether by loan, grant, or overt pressure.

Nor is it realistic to think that we can influence people by flying a gaudy banner of "Americanism"—whatever that is—and insist that the increasing hosts of humans in other lands are missing a bet if they don't do things the way we do. Most peoples no doubt are envious of the magnificent material

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achievements we enjoy, but with that goes the inevitable resentment that the have-nots bear against the haves. Americans spent the staggering sum of more than $2 billion on foreign travel in 1958 and this could only be a nourishing contribution to the health of international economy. But it does not follow that a tourist who purchases a prayer rug in Isfahan buys a stockholder's vote in Iranian affairs or even the gratitude of the weaver.

What we have overlooked, I'm afraid, by the too widely held misconception that we could buy friends is that by our behavior we can influence people to respect us. Nationalists in Asia and Africa and elsewhere are often puzzled and disappointed to discover that they have a more lively awareness of the American revolutionary tradition than we do. Are we so busy enjoying our comforts and criticizing the lack of same abroad that we have forgotten the significance of these past events and are not curious about the revolutionary horizons that now encircle the globe?

DIXON: When I argue that you shouldn't clutter up your mind with a lot of information abroad I don't mean that you shouldn't glance now and then at a guidebook. This can be purely entertaining, if not carried to excess. Last year we were pub-crawling in London, but my wife was still able to read. In one place, she looked up from Fielding's and said: "There's a place here that sounds amusing. It is called 'The Bag of Nails,' and Fielding adds, 'patronized by Buckingham Palace servants.' Let's try to find it." I said: "Where do you think we have been for the last hour and a half?" I mention this only to illustrate that it isn't necessary to cram up on a lot of information to have fun abroad.

I don't see why any American should be expected to fritter away one minute of a foreign vacation on Culture. The United States is bursting with culture. It so happens that I have an official statistic to back this up. President Eisenhower's Music Committee here (the outfit that has been bringing Shostakovitch and others of the cultural world to the U.S.) has just concluded an international music survey and discovered that of 2,000 symphony orchestras in the world, 1,400 are in the United States. Of the twenty-three with annual budgets in excess of a quarter of a million dollars, we have fourteen. As for art galleries, we bulge with 'em. Why waste your vacation at the Louvre when you won't be dragged to an art gallery in your city?

SUTTON: Businessmen and women who have the mercantile brilliance to roll up personal fortunes can scarcely

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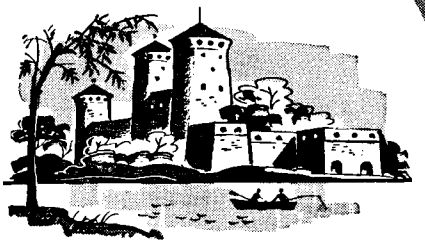

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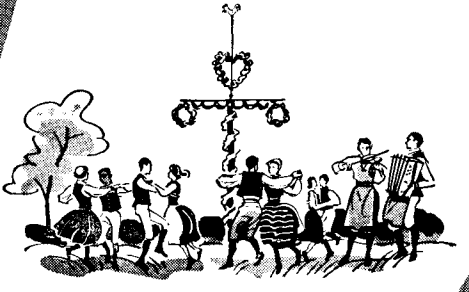

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pass a fifth-grade course in geography. Ask the next mogul you meet what country Karachi is in, or Baghdad. How many would know the name of the president of India, the form of government in Portugal, or for that matter the prime minister of Canada? I know a bright young doctor who drives an outsized car, lives in a fashionable apartment, has built up a thriving health examination clinic, is as well medical adviser to a prominent drug company. This respected member of the community, rising to the peak of his career as the jet age unfolds, cannot pronounce properly the name of the nation's fiftieth state, a faraway atoll he refers to vaguely as *ha-why*. And speaking of ha-why, the stories are legion of the Americans from the mainland who, in pre-state days, arrived looking for the "American consul," asking the exchange rate between Hawaiian money and their own. With such primary education about our own country missing from our knowledge, how can we be expected to be concerned with, or much less *understand*, the problems of Asia, a teeming, immense, and altogether vital area to us in the decades to come?

MORGAN: Travel is, or should be, widening and strengthening the stretch of knowledge that Americans as mature citizens must have about the world. This exercise ought to become a two-way stretch of mutual understanding. But we can't expect to get the proper directions for the exercise merely in a briefing from the passport officer, a bulletin from Washington, or a set of dos and don'ts enclosed in the ticket folder from the travel agent. The training for awareness, conscientious curiosity, self-confidence, and civilized manners is supposed to begin at home, develop at school, and become part of the lifetime bedroll of an American whether his sortie takes him to Tashkent or no farther than the corner drugstore.

DIXON: Recently the nation's newspapers reported that a $100-a-week telephone maintenance man named Cecil Emery, Jr., had sold his home in Seattle, Wash., and blown the entire proceeds on a trip around the world with his wife and four children. The 39-year-old Mr. Emery stated emphatically that all they did on the tour was have fun. I admire and respect him for this, even if I cannot emulate him. I cannot emulate him because our house is too heavily mortgaged from previous trips to be worth selling.

SUTTON: As all the world begins to unfold to the American traveler, the very people who will have the first

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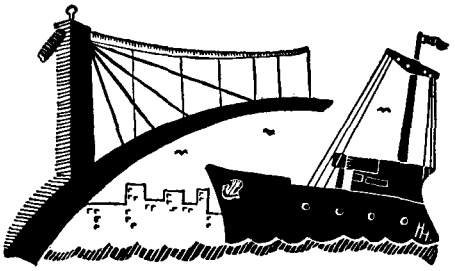
chance to see it are those who have been busiest amassing the creature comforts in a materialist society. Survival and then betterment, betterment and then success, success and acquisitiveness. That has been our social itinerary. Was this the same pathway trod by Rome? Where did the intellectuality of Portugal fall asunder—Portugal, which produced Henry the Navigator who worked on a barren plot in the seaswept southwest corner of Europe and left a legacy for da Gama, Magellan and Columbus who opened the world? And what of Spain, whose rulers had the foresight and the daring to outfit ships that found America—Spain which spread its influence over an entire continent, and then some? Are



we in for the same decline? How can it be avoided is one good question and how fervently do we really believe in whatever it is we do believe in is another. These are some of the questions that might dance in the mind as we sail the oceans and fly the short jet hours to sightsee the world which will be unveiled in this daring new decade.

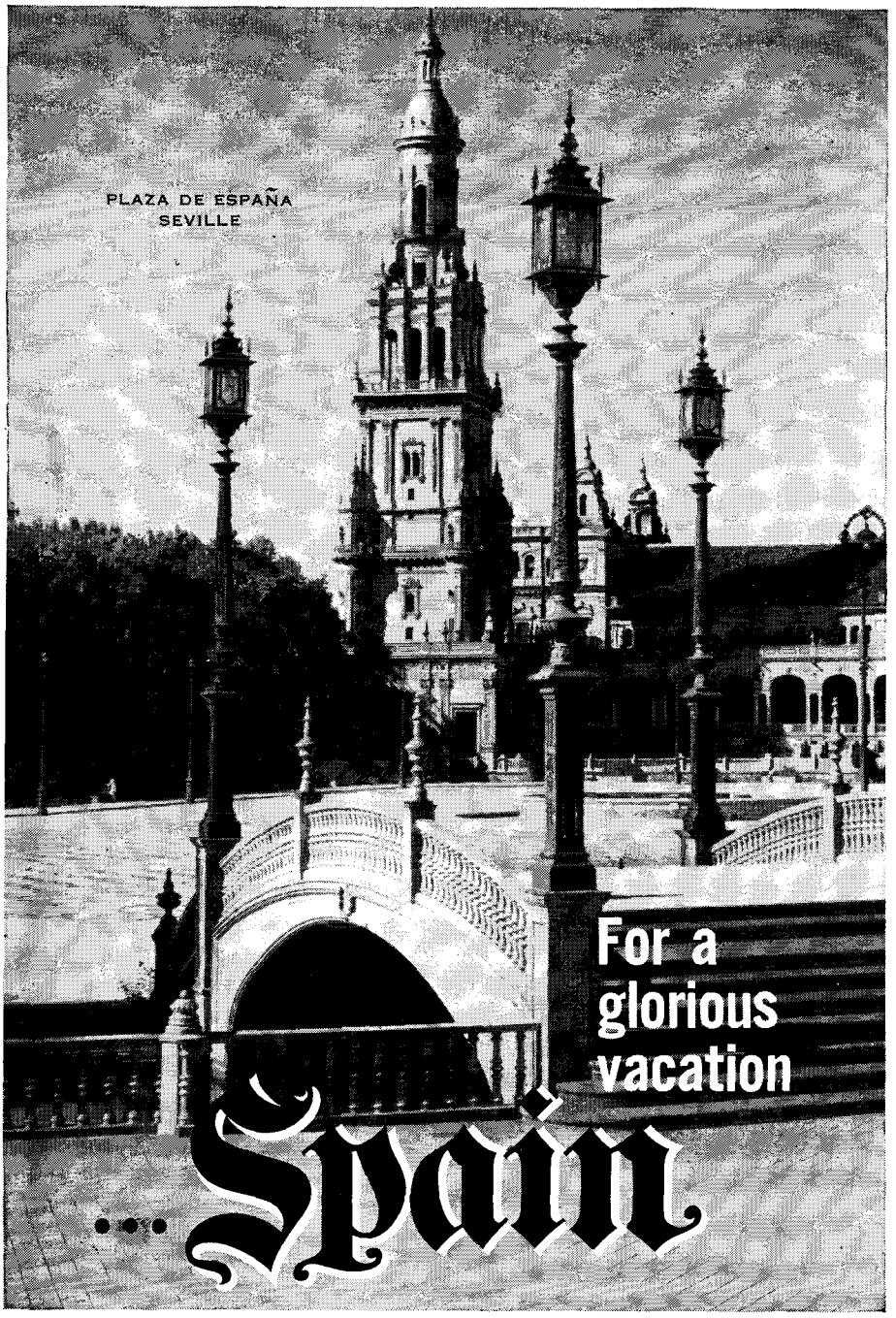
Treasure Seeker

By Adrien Stoutenburg

HE steered into the country of success and hung his ship upon a rock.
Hands full of seaweed, he addressed
the parrot primping in his skull:
"The land is deeper than the sea."
His parrot shone, and shouted, *Yes!*
while at his heels the ocean laid
the sunburnt hair of Icarus.

His boots, like holsters, shook the town;
he sank through gold up to his eyes
and found five women in a bed
wanting five lovers. He was their five.
The earth around his throat grew cold.
"Women are deeper than the land."
But you are tall, his parrot wheezed.
He looked and saw. He had grown old,

with anchors hanging from his jaws
and roaring salt about his ears.
A seashell blared inside his head.
He found a blade and struck through
tears
toward something flashing in his bones.
"My heart is deeper than I knew,
and full of gleams." *It can be yours,*
his prompter said. And it was true.



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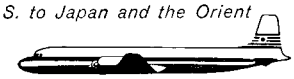

U.S.A.-Touristland

Continued from page 28

BILLY ROSE

New York City (*Museum of Modern Art*)
San Francisco (*Restaurants*)
Boston (*Traditional Homes*)
Washington (*National Gallery*)
Pittsburgh (*Steel Mills*)
Fort Worth–Dallas (*Airplane Factories and Fields*)
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Seattle (*Giant Redwoods*)
Chicago (*Merchandise Mart*)
Philadelphia (*Barnes Collection at Meriden*)

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Charleston, *for a whiff of the South. Time seems to have passed it by. I mean this in the best sense. I don't want to answer angry letters.*

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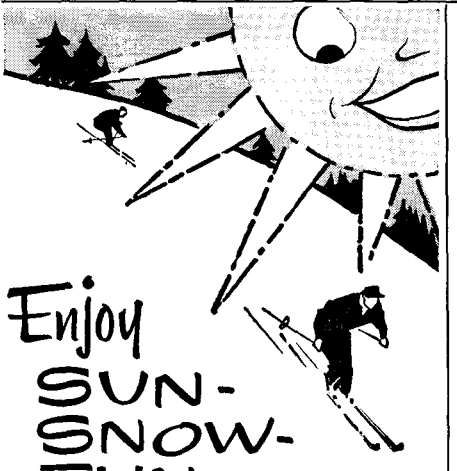

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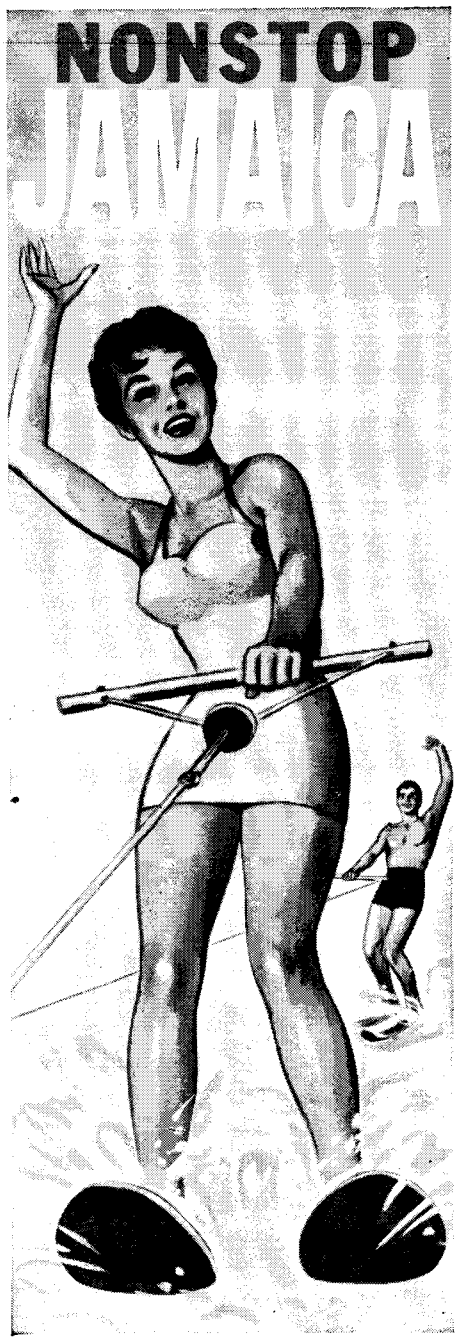

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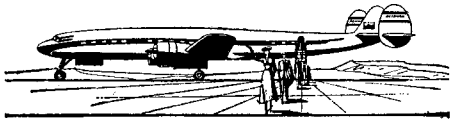

U.S.A. Touristland Scoreboard

ARIZONA	
Grand Canyon	9
CALIFORNIA	
San Francisco	10
Hollywood	2
Yosemite National Park	2
Los Angeles	3
Disneyland	2
FLORIDA	
Miami Beach	3
ILLINOIS	
Chicago	4
LOUISIANA	
New Orleans	7
MASSACHUSETTS	
Boston	5
MICHIGAN	
Detroit	4
NEW YORK	
New York City	10
SOUTH CAROLINA	
Charleston	3
UTAH	
Salt Lake City	2
WASHINGTON, D.C.	
Entire area	11
WYOMING	
Yellowstone	4
Grand Tetons	2
GENERAL	
New England	4
The Midwest	3
Train across country	2
The Northwest	2

1 VOTE

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Sixties

Continued from page 30

ence who for their entire lives have accepted and taken for granted the concepts of world mobility.

(3) "New" travel areas will become part of the normal travel pattern. West and East Africa, developing rapidly through new economic and political ambitions, will trade safaris and white hunters for escorted tours of thousands. The outer islands of the world, particularly in the Caribbean, will join the full travel pattern. The iron curtain will be further fragmented by the interflow of travelers – and mainland China will feel the same impact.

(4) The present emphasis of travel abroad on major cities from London to Tokyo will change in part to a decentralized emphasis on the surrounding countryside and lesser known cities.

(5) Travel will become a requirement and a basic element of "formal" education. I envision a far broader interchange of college students with universities overseas and bus tours throughout the United States for all students during their high school training. The classroom will become mobile, making the bus as basic as the blackboard.

It will take imagination, daring, and good will to anticipate and keep pace with the development of travel during the Sixties.

By CAPT. EDDIE RICKENBACKER, *Chairman of the Board, Eastern Air Lines, Inc.*

NOW that the sky is no longer the limit, and the knowledge we have acquired in mastering flight has shown us the way to reach out into the space in our quest to harness those elements which affect our physical life upon this planet, we know the directional source of the winds, cosmic radiation, and the infinite energy of the sun. Yet, we are still in the Stone Age of aeronautical development. With the technological tools within our grasp we can progress further in the next ten years than we have in the fifty years just past.

What lies ahead for aviation?

Any attempt to visualize, within 50 per cent of reality, what will be accomplished in the next fifty years of aviation would, in the eyes of friends, qualify one as a fit subject for an insane asylum.

I can speak from experience because, some thirty years ago, I ventured to predict such a glimpse of what we might expect in the next twenty-five years. Despite the fact that several of my predictions fell far short of what actually has taken place, my description

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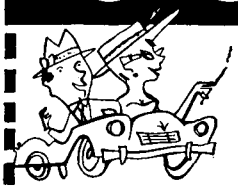

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of multi-engined transports, of trans-oceanic air service, of wide-ranging, high-flying military aircraft, and yes, helicopters, sounded to many like the outpouring of an unbalanced mind.

Yet, with this popular penalty vividly in mind, to answer the question which I have heard asked many times, I venture these predictions for aviation over the next fifty years.

Soon military aircraft, both fighters and heavy bombers, will progress from turbo-jet engines at the speed of sound to more powerful ram-jet and rocket engines with speeds up to 2,500 to 3,000 miles per hour.

These will be the forerunners of atomic-powered fighters and bombers, cruising 50 to 250 miles above the earth, which will circle the globe without refueling and will form a perpetual peace patrol.

Jet-powered transport planes will step up from today's 600 miles an hour to 2,500 miles per hour or more. With these, we will be able to cross the American continent in little more than an hour, span the Atlantic in less than two, and circle the globe in scarcely ten hours.

Fleets of atomic-powered air liners, flying at supersonic speeds, will make available to all people, everywhere, economical, comfortable, and convenient air transportation, as well as the safest means of travel.

Because of the limited weight of nuclear engine fuel, by comparison with the weight of tens of thousands of gallons of the fuel now required for propulsion, the atomic engine will make possible tremendously increased payloads and ranges. This will mean far more efficient aircraft and consequently lower costs for the traveling public and the shipper.

To utilize this advanced means of transportation, all cities of size will zone building heights to their downtown areas and bridge the streets to make heliports of adequate size—an ideal convenience for the greatest number of people.

The development of electronic devices and controls will make the operation of aircraft independent of the weather.

The conscious acceptance, by the passengers, of the individual's role in promoting friendship and preserving the peace will be evidenced in a universal passport, used for identification only, and airborne cargo will move freely in response only to the demands of commerce.

Finally, in the span of this next half century of aviation, space ships may become commonplace for interplanetary travel. With luxurious accommodations for 1,500 to 2,000 passengers, they will use atomic power and will have prac-

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tically unlimited range. In fact, space ships fifty years hence will be self-sustaining planets in themselves.

By CAPTAIN SAMUEL H. MILLER, *Chief Pilot, Overseas Division, Pan American World Airways.*

THE "Supersonic Sixties" may well summarize developments which will occur during the next decade. The technological evolution leading to the supersonic commercial transport will, in all likelihood, be concluded and brought into practical usefulness during the next ten years.

Research, development, and construction capabilities now exist to produce airframes for commercial supersonic flight. Power plants and compatible fuels exist to make the development of a commercial supersonic aircraft practical and economically feasible within the next five years. The supersonic airplanes will probably weigh 300,000 to 400,000 pounds, about the same or a little more than today's intercontinental jets. Wing areas will probably make greater use of the delta design. The fuselage will accommodate fewer passengers than today's jets. Estimates place passenger capacity in the neighborhood of 85 to 110. Since trips will be shorter, the arrangements for passenger seating will probably be similar to today's popular economy class. It is possible that the passenger section of the fuselage will have no windows, but a televised view to the outside.

The design speed of the supersonic commercial aircraft would be Mach 2.5 to Mach 3. This means that in level flight at altitudes up to 60,000 or 70,000 feet, average speeds of 1,500 miles an hour would be practical. On transcontinental and transatlantic operations, schedules of two and a half hours and three and a half hours respectively will become common.

Supersonic planes will be practical only on longer range routes between major centers of population. It is expected that they will be used initially on the trans-Atlantic routes, transcontinental routes, on flights between Hawaii and the West Coast, and between New York and Rio de Janeiro and Buenos Aires.

In predicting that supersonic travel will become commonplace within the next decade, it must be noted that while the Jet Age is only a little more than a year old, it has shown the necessity for improvements in several essential and related areas which must be accomplished in order to accommodate today's planned expansion of air travel and tomorrow's technological developments. These improvements include

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Photo by Ewing Krainin

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Major cities, recognizing the value of air commerce, tourism, and mail and cargo services, will develop high-speed expressways between cities and airports to speed the flow of passengers, mail, and cargo. Construction of hotels, motels, and restaurants in airport communities will be greatly expanded to accommodate the increased numbers of air passengers.

Local service carriers and helicopter services, combined with the major trunk line operators, will virtually blanket the United States. By the end of the Sixties helicopters accommodating up to 50 passengers will be available, depending upon areas and turboprop-powered local service fleets. All major trunk line operators will be utilizing jets of the types recently introduced into service or scheduled for delivery within the near future, but with improved and more powerful power plants. These will be in addition to supersonic jets on high traffic density routes.

By ELLIOT T. LIMAN, *Holland-American Line.*

THE popularity of travel by ship is expected to increase during the next decade. Advance bookings for the coming Summer are well ahead, with a more than usually heavy Spring and Fall movement indicated because of the opening of the giant horticultural show, the "Floriade," in Rotterdam in March and the Eucharistic Congress and the Olympic Games in the latter part of the year.

The steamship lines are putting their best foot forward with new ships recently put into service and bold new tonnage planned with a view to operations well in the black for the next several decades. The new Holland-America Line flagship *Rotterdam* has taken hold beautifully, presaging a new era in steamship travel with new comforts, new eye appeal, and a continuation of the traditional delights of a mode of travel which has thousands upon thousands of devotees. Just as prop airline travel found its own particular kind of client, so the jets now and the supersonic craft predicted for the future will find theirs, quite apart from the vast reservoir of people who regard life at sea as the ideal way to get places, and who, if they did not have the time, wouldn't go at all.

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phonograph, nor television the movies, so the ocean liner will be with us in the foreseeable future. The rise of mass transportation by plane also, contrary to general expectations, added business to steamship lines because many more people want to travel at least one way by ship.

Recent statistics prove that new equipment in the air has not been justified by the expected rate of occupancy, and that operators of this means of transportation are fearful of outrunning its space demands. Ships, on the other hand, continue to fill their cabins at much higher rate of occupancy, even taking into account the new additions to the world's fleets.

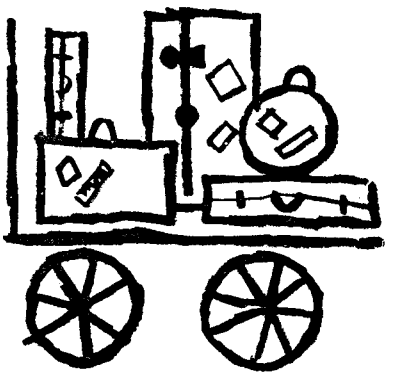
Although competition is increasing, the number of ships now building and contemplated (each at the cost of half a dozen jets) and the fact that the life of a ship is now considered to be thirty years promise good business in the steamship world. If there's nothing like a dame, there's also nothing like a ship, we say.

By PHILIPPE DE BAUSSET, *in Paris Match*

MACH is, to simplify it, the speed of sound. Thus 0.8 Mach represents eight-tenths of the speed of sound, which is approximately that of aircraft like the Boeing 707 and the Douglas 8. Mach 2 is twice the speed of sound. A convention of engineers recently concluded that this speed wouldn't interest future commercial navigation and that it is not forecast to take place as an intermediate stage. The future begins at Mach 3, three times the sonic speed. "The airplane that we are preparing for 1965," says Lockheed, "will equal or surpass this speed."

On a time table—and on an eating schedule—here is what happens: a passenger leaves Paris, for example, at eleven in the morning after having had breakfast. He will be in New York at 8:20 the same morning, two hours and forty minutes before he started, and he will have another breakfast. He will continue on to Los Angeles where he will arrive at 7:45 for a new breakfast. If he returns in the other direction by the nine o'clock plane, he will return to Paris at ten in the evening, having made the France-to-California round trip in one short day. The machine that will make this voyage commonplace will be made of titanium-alloyed steel.

The one-piece fuselage will have no portholes, but, to protect the passengers from claustrophobia, television will show them the air and landscapes they fly through and over. During the take-off and landing, air friction will raise



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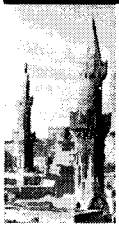

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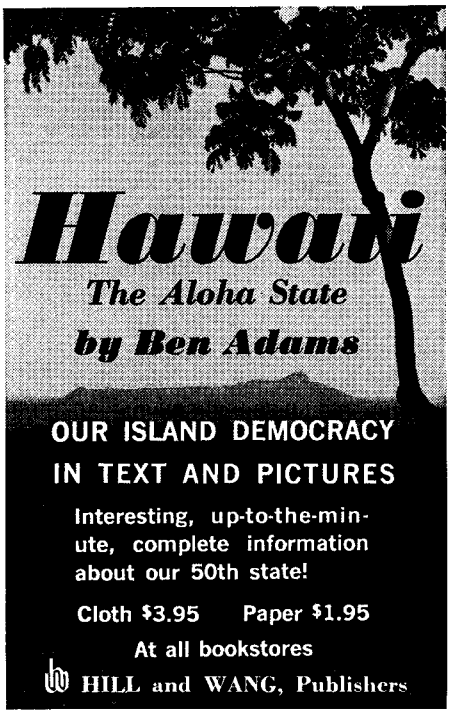

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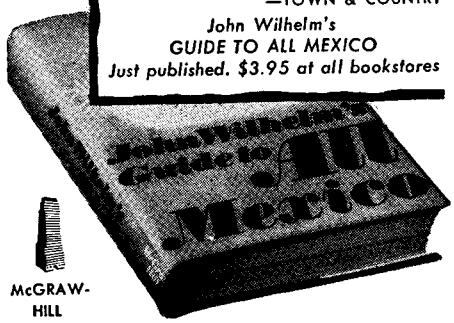

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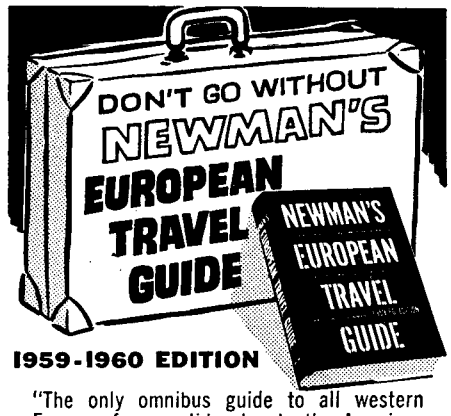

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BROADWAY POSTSCRIPT

Blessed Are the Pure in Art

AN experience that clearly demonstrates the difference between "theatre" and "art" is the current limited engagement of **"The Mime Theatre of Etienne Decroux"** off-Broadway at the Cricket Theatre. M. Decroux and his company of young students are almost all art. They are concerned not with personal expression, with story-telling, or with the arrival at meaning. Rather, they devote themselves to an arduous discipline in the hope that it will permit them to create moments that capture the essence of life at its purest.

Since M. Decroux is a fanatical purist who has excommunicated such famous contaminators of the art of mime as Jean-Louis Barrault and Marcel Marceau, it is highest praise to complain that his exercises are untheatrical. And the drama critic who makes such a complaint immediately feels a blushing recognition of the diminished scope of his talents. For he is now being asked to appreciate something in a theatre that really is best done by those higher beings who cultivate art museums.

As in a museum, there seems here to be no sense of the audience's presence in most of the numbers. The whole business reminds one of the silent films with the beauty caught in flashes—a deeply tragic posture and composition, through which one of the artists passes, or the isolated loneliness of people persisting in their deeply ingrained habits and manners as they move about oblivious to others as lonely as themselves.

To the theatre man M. Decroux's pure mime suggests all sorts of theatrical uses, and indeed M. Marceau and M. Barrault have shown us some of these. To the aesthete, however, it becomes a fascinating form to be evaluated not on the basis of its popular effectiveness, but on the basis of its execution and design.

It is pleasant to report that this young company of mimes seems to have mastered the principles of their art to a reasonably high degree. Since the emphasis is on technique rather than on personality, only someone better trained in the mechanics of mime than I could accurately evaluate the performances. However, all the individuals are attractive enough to appear lithe and graceful in skin-tight costumes, and Nell Taylor is particularly memorable in the scene where she plays a statue being chiseled out of brittle stone.

There are, also, two stunning ensemble numbers. The first presents three mimes in black leotards with white outlines painted on them, performing a series of mechanical maneuvers to the accompaniment of factory sounds arranged in rhythmic measures by M. Decroux. In the second part of the program four mimes appear as a cluster of trees. Clothed in grey costumes with a veil over their faces, they find the variety of movement, growing and contracting, that all but the naturalist take for granted. The moment at which forty fingers suddenly sprout in a simultaneous vital spasm is thrilling to experience.

As the head of his company, M. Decroux subordinates his own role as a star mime. Almost reluctantly he does finally give us a solo demonstration of some nicely executed mime exercises. In these we see the extraordinary difference in the way people walk (no wonder that Barrault after studying mime said that it took him a good ten years to walk normally again); the use of counterpoise to make real the force a bell-rope exerts against its ringer; and a series of what at first appear to be "imperfect" animal imitations but which somehow make us feel the animal as a fellow being instead of the exotic biological specimen a more "perfect" imitation might have evoked.

And this is both the exasperating and rewarding thing about a fine artist like Decroux. We must take what he gives us and be glad for whatever glimpses of his art we can share with him.

—HENRY HEWES.

Canadian Poetry

By R. G. Everson

Frank the cowboy owns to every vice
that's well-regarded. He sings
and rides with a big bandanna around
his face.

Bragging of hodge-podge
matrimonial doings, Frank bares his
voice;
the black bandanna hides his secret face.

He howls his pride's disorderly
bar-room times;
outlaws on the loose
and Indians covering sign
are less elusive than that hidden face.

Evils undisclosed keep silent pace
on horizons of the mind;
in folds of privacy Frank guards his
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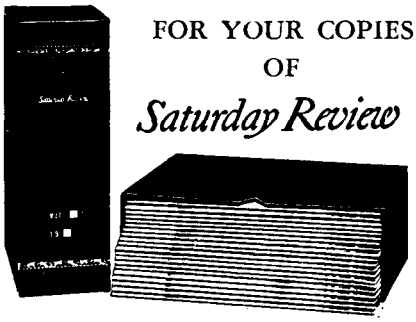

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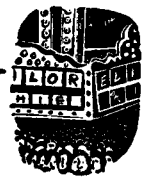

SR GOES TO THE MOVIES

Ten at the Top

SO FAR as movies go, 1959 is likely to be remembered as the year of Ingmar Bergman, of the French Nouvelle Vague, of the second coming of "Ben-Hur," and the first coming of the full-length smellie. Ingmar Bergman firmly staked his claim as the preeminent film director in the world today, the New Wave focused attention on an amazing group of new directors in France, "Ben-Hur" promised to rebuild the fortunes of MGM with perhaps the biggest box-office gross in history, viewers of "Behind the Great Wall" were sprayed with enough chemical odors and deodorants to make them aware of the marvellously simple perfume of fresh air (outside the theatre)—and, lest we forget, "The Tingler" portended the feelies by introducing audiences to the possibility of feeling what the screen characters feel, in its case a mild tingling sensation that luckily managed to electrocute no one. When *SR*'s critics paused at year's end to take stock, they found themselves in possession of a "ten best" list. The choices follow, arbitrarily and alphabetically, with the foreign outnumbering the domestic, a healthy indication of the international development and potency of the feature-length motion picture.

1. **APARAJITO.** From India, the second in the noteworthy trilogy by Satyajit Ray, the film by focusing on one family showed something of the heart of India, reflected a universal humanity, and managed to be also a touching, quiet, poetic document of Eastern life during the Twenties.

2. **BLACK ORPHEUS.** A labor of love in Brazil by a French New Wave director, Marcel Camus. The riotous sounds and colors of carnival in Rio were blended with the transposed Orpheus myth. Exotic, sensuous, hypnotic, performed largely by a cast of Brazilian natives, mostly amateur, all wonderful.

3. **NORTH BY NORTHWEST.** Very close to Hitchcock's best. Working from a first-rate original script by Ernest Lehman, the master exhibited his droll humor, as well as his flair for suspense.

4. **ON THE BEACH.** A dedicated, solemn effort by Stanley Kramer, who went to the Antipodes to show how the world might end. Not quite serious drama, not quite science fiction, the theme showed through like the now distant and the now nearer roll of thunder. Worthy performances by Fred Astaire, Ava Gardner, and Gregory Peck helped to create an overpowering finish, in both senses of the word.

5. **ROOM AT THE TOP.** A social drama from England showing the rise of a poor and not altogether honest lad from the Midlands. Frank scenes of love and loathing, excellent performing by Simone Signoret and Laurence Harvey, brilliantly realistic direction by a newcomer, Jack Clayton.

6. **SOME LIKE IT HOT.** While transvestitism may not appear to be happy film material, Billy Wilder's script and fast-paced direction made for a wildly funny burlesque of gangsterdom and girl bands in the Twenties. The girls, Jack Lemmon, Tony Curtis, and Marilyn Monroe, had themselves a romp.

7. **THE LOVERS.** Wry, poetic, intimate, this story of an affair put together with unusual sensitivity by a New Wave member, Louis Malle, cast aside both puritanism and the suggestive and probed sensitively into the mysteries of love. In so doing it embarrassed some members of the audience, touched others. The result: a new frankness, a new dignity, in the treatment of love.

8. **THE MAGICIAN.** Ingmar Bergman's mysterious tent-show. A strange cast of characters, a night of visions, a charlatan-saint showing off his magic. It means what you think it means. Absorbing and beautifully photographed.

9. **THE ROOF.** De Sica exhibiting once again his warmth, honesty, and passion for social justice. A simple story of a young couple's determination to find a home for themselves, but perfectly realized in the neo-realist style.

10. **WILD STRAWBERRIES.** The great one by Ingmar Bergman. A haunting day in the life of an elderly doctor who travels through past, present, and future, through dream and reality, to find an answer to his modern dilemma.

No room at the top, unfortunately, for other good films of the year, notably "Nine Lives" from Norway, "Eighth Day of the Week" from Poland, "The Cousins" from France, and "Power Among Men" from the United Nations. No room, either, for good Hollywood movies like "The Diary of Anne Frank," "The Nun's Story," "Compulsion," "Suddenly, Last Summer," "Anatomy of a Murder," and "Pillow Talk."

—HOLLIS ALPERT.

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MUSIC TO MY EARS

"Rosenkavalier" Recast—Oistrakh's Return

THERE was more to the season's first "Rosenkavalier" at the Metropolitan than met either the ear or the eye. Save for Lisa della Casa as the Marschallin, the principal parts were all performed by persons new to them in this theatre, and the conductor was also different from when it had last been given. So much shifting about is more than a prudent manager would risk (a category in which Rudolf Bing is as justly placed as in several others). But with Otto Edelman not performing in America this season for family reasons, the Ochs became Oskar Czerwenka: with Roberta Peters also unavailable for family reasons (of a different sort), the Sophie became Elisabeth Soederstroem, which brought on Christa Ludwig as Octavian. Finally Otto Klemperer's inability to conduct the new "Tristan" put Karl Boehm in his place, with Erich Leinsdorf, in turn, taking on the Strauss score.

This is not by way of extenuation but merely of explanation. The result was perhaps the most youthful cast for "Rosenkavalier" in decades, which may or may not contribute to illusion, directed with more deliberation than animation by Leinsdorf (for the first time in recent momory, the broadcast ran beyond its allotted four hours). There was much beautiful singing, as there was a good deal of fine sound from the orchestra: but less than the kind of characterization, to give Strauss his due.

Miss della Casa's Marschallin continues to improve and mature (though she still favors some oddly inappropriate gestures by way of suggesting indecision), requiring only playing time to acquire the aura of age and wisdom it presently lacks. As yet, however, it is hardly the binding element to hold together a group of principals otherwise new to their duties, including an Ochs who was making his American debut in this long, arduous part. Czerwenka's appearance is not unpromising (if a little too youthful, still), and there is power in his voice. But his conception of the role needs, above all, "editing" if it is to survive and flourish—elimination of much needless detail in the first act (especially when the Marschallin is occupying the center of the stage), suppression of some obvious peasantries in the name of comic pleasantries. Most of the weight of the voice is in the middle, leaving him a little short (at the top) for the F, as well as groping for the low E at the end of Act II. Less motion, more emotion would add much to an impersonation not at all discreditable for a young singer, but still not yet Ochs.

Miss Ludwig sings the music of Octavian not only well, but very well, with a lovely texture of voice and, when desired, a bell-like brightness that is good to hear. But she is much too well endowed with the fine points of femininity to make a believable thing of her Octavian. Disguised as Mariandl, the servant-maid impersonated by Octavian in the interests of the plot, she is round-faced, putty-like, appealing: but as the amorous partner for "Bichette," or the impetuous suitor for Sophie, she is as improbable as Zsa Zsa Gabor playing Hansel. The illusion was further disturbed by the redoubtable Soederstroem's Sophie, plainly more mature than the "cavalier" who intercedes to protect her from a loveless marriage, and guides her to a happy one. For a performer who also sings Octavian, Soederstroem's ability to cope with the high range of Sophie's music is both brave and resourceful, though her security and poise did not also include the floating kind of resonance wanted in the presentation of the rose, or the trio of Act III. Leinsdorf's knowledge of the score is thorough, his attention to detail frequently a delight: but there is little delicacy in this treatment.

Birgit Nilsson's second Isolde (this one with Ramon Vinay as Tristan) and the beginning of Leonie Rysanek's second season were the other attention-attracting events of the Metropolitan's holiday week. Performing for a multi-minded subscription audience rather than the single-minded "benefit" gathering which had greeted her first effort, Miss Nilsson reaped somewhat less of a harvest of handclaps. Her Isolde was no less an artistic feat, but this audience took it more calmly. She had less to work with, and more against, in the change from Liebl to Vinay, for the latter's resources hover close to the breaking point these days. Neither is more decisively Tristan than the other, but Liebl at least performs from a sense of security within his limitations, whereas Vinay is beset by insecurity as well as limitations. Karl Boehm did, again, the kind of apt, understanding, craftsmanlike conducting which earned admiration previously.

For my taste in Aïdas, Rysanek was both overdriven and undersupported in much of her singing. The clarity and strength of the high voice is capable of fine service to Verdi in climactic moments, but too often, as they are awaited, the ear is assailed by quavery, unsupported phrases below. A sweeping generality would be premature, but it sounded to me that some of the greyness previously noted in the low voice is creeping into the middle. More often than not, Nell Rankin's Aïda had a brighter, more soprano sound when they were singing together than Rysanek's. The facts of this situation, noted when they appeared together last year, were even more apparent this time. While with Miss Rankin, it may be mentioned that her generally admirable effort would be improved by a costume less suggestive of the Queen at a Firemen's Ball, or a production number in a bygone "Follies."

LOOKING more than ever the personification of what he is—premier Russian violinist—David Oistrakh returned to Carnegie Hall in the first of a pair of recitals recently to a long-continued applause which left no doubt of his welcome. Equally evident was the violinist's pleasure with what he heard, and his determination to repay, in kind, the kindness with which he had been received.

For a moment or two at the outset of the Vitalli "Chaconne," there was some suggestion that Oistrakh was pressing too hard, trying inordinately. But the first lyric phrase brought relaxation, and reestablished proportion to a performance of breadth and logic, penetration and warmth. It was not too long thereafter, as Oistrakh whipped through a series of phrases both flashing and expressive, that one recalled an earlier impression that it is the thrust and dexterity of his right (bow) arm which gives his performances their particular, strongly secure personality.

A place of prominence was assigned to the A major (Opus 47) sonata of Beethoven, celebrated as the "Kreutzer." To find a match for Oistrakh's dramatic power and musical determination (in this work) one would, I think, have to go back to Bronislaw Huberman—who was not, in his performances of the Thirties, Oistrakh's equal as a technician. There was eloquence and fervor, point and purpose in every phrase. Not quite as much could be said for his pianist, V. Yampolsky, who is able enough by ordinary standards, but not quite the companion for Oistrakh in this music. Hindemith and Prokofiev were also favored, likewise Alfred Mendelsohn of Rumania (a prelude and fugue for solo violin on B-A-C-H).

—IRVING KOLODIN.

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Saturday Review

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Growing economic rivalries and different economic policies within the Western world are placing severe internal strains on the free world alliance even as the Soviet economic challenge and the needs of underdeveloped countries pose ever greater demands for unified efforts. Concerted new programs must be formulated.

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Observations

Continued from page 21

events without any meaning or plan except those we ascribe to them. Here there can be no "framework," for all is choice and nothing is compulsion; it is a world of preferences and not of values—for no values inhere in Mr. Lerner's view of the cosmos.

This is the tragic dilemma of the secular liberal, and Mr. Lerner cannot escape it by fleeing from the rational to the irrational in his preoccupation with Freud's "underground river." Much of the flabbiness of Mr. Lerner's prose, and a good deal of the banality of his sentiments, are direct consequences of a loss of belief in anything except the tired slogans of liberalism: "creative," "dynamic," "mature," "progressive." These words are as much substitutes for thought as "the American way" and "the right to work" of his political antagonists.

UNCOMMON MAN: The late William McDermott served for thirty-seven years as drama editor and general columnist on the *Cleveland Plain Dealer*. Obviously an amiable and talented man, he seems to have won the affection of both his professional colleagues and the actors who played in his city. Woollcott called him "the best drama critic in America" and in **"The Best of McDermott"** (World, $4.50) John Mason Brown describes him as "a wise, kind, penetrating, amused and lively person, widely read, widely traveled, and widely exploring." During his last illness Katharine Cornell brought her entire company to give him a private performance in the hospital.

The present posthumous volume of selections is far from supporting Woollcott's amiable extravagance but it does seem to justify Brown's characterization and make understandable Katharine Cornell's gesture. Approximately one-quarter of its pages relate to the theatre; the rest range, as the columnist usually does, over politics, literature, morals, and the happenings of daily life. They go back almost to the beginning of his newspaper career and continue into his last illness. If none could be called brilliant or extraordinarily profound, they are all readable, generous, lively, cheerful, and humane.

Every now and then they rise to higher levels, as in the discourse on the habit of introducing lecturers, which is quite as funny as the best things of the sort written by our more celebrated humorists. Another example is the poignant little reminiscence of his reaction to the first and only rabbit he ever shot. McDermott's attitudes were nearly always those commonly called "liberal," but he was sincere and independent enough to risk challenging the liberal platitudes when he happened to disagree with them. Witness his tentative defense of capital punishment:

> I can imagine a civilization which would be unhypocritical enough to say, "This man is a professional criminal and as such he is necessarily ill or dangerously abnormal . . . Let him be quietly removed. Don't make a living ghost of him by keeping him locked up the rest of his life. And don't think of him as a moral blackguard getting his just deserts and doomed to burn in hell, but remember that, but for a quirk in the mind, he might be you or me or any man."

Presumably this volume is thought of by McDermott's many friends as a sort of memorial to him. Reading it I could not help feeling that it was almost equally a memorial to many a man like him: talented, hardworking, kindly and useful yet never winning any of the big prizes in reputation or money. They are far from being "the common man." If such men actually were common the world would be a far better place. But they are hardly valued as they should be. We honor the genius and we are a bit sentimental about "the little man." But it is the McDermotts scattered here and there who perhaps do most to redeem society from selfishness and vulgarity.

—Joseph Wood Krutch.

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Because a heavy demand is anticipated for *SR*'s unusual January 16th issue—see opposite page—it is strongly recommended that business executives, government officials, educators, community leaders, communicators and other interested readers order now the extra copies they will want before the necessarily limited supply is exhausted.

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Faraway Places

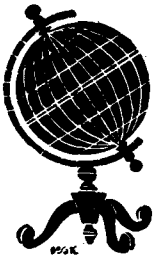
Continued from page 20

too judicious for such facetious remarks.

Halfway through the book Miss Hahn finally gets off to a tiger shoot in the Kipling India of Bundi, and the fifteen pages actually concerned with the tiger chase are exciting—except for the fact that the only real tiger in the book does not get shot because of a miscarriage of courtly ethic.

The final pages of the book deal with the last days of the maharajas, their graves and their depreciating tourist value, and here again some bits are genuinely moving, but since the profile taken is limited to one maharaja, his genealogy and his family cemetery, I come away having glimpsed but a fraction of the lives of 600 princely potentates.

The material on maharajas is fascinating, but somehow Miss Hahn has



not done much more than brush with it. Her involvement remains lukewarm. Because she chooses to write about faces and places rather than people and feelings, and to confine her narrative to a shadow of a party, Miss Hahn's India lacks the Kipling magic or the rollicking humor of P. G. Wodehouse. Her remark about the tiger-shooting is revealing: "With my first tiger shoot behind me, I was now on firmer ground —at least conversationally."

What strength the book has comes from the author's unsentimental nostalgia for maharajas, and the fine passages describing the palatial surroundings. Miss Hahn is an extraordinarily gifted writer but this is not the book for which I should like to remember her.

—Ved Mehta.

"THE EMPTY QUARTER": Among the classics of Arabian exploration **"Arabian Sands"** (Dutton, $5.95) will take a place of pride. Wilfred Thesiger joins the company of St. John Philby and the late Bertram Thomas as the last of those who have made known one of the mysterious places of our world, the deserts of southern Arabia. After him, there is little left to explore.

The heart of the work is the story of two trips through, as T. E. Lawrence put it, "that virgin Rub' al-Khali, the last unwritten plot of earth big enough

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tor a sizable man's turning in, twice or thrice about." Rub al-Khali is to geographers and most other Arabs "the Empty Quarter" but to the Bedouin who live around its edges and travel there, this region is simply the "Sands" —not empty to them, only more difficult than the rest of the desert, where life at best is difficult indeed.

The first of Thesiger's trips took place in the winter of 1946-47, across the eastern portion of the Sands in a roughly south to north direction. It was made with some scientific purposes in mind—search for the breeding grounds of locusts that plague the Middle East, and map-making. But the prime motive was like that of the mountaineer who climbed the peak just "because it was there." This trip was badly planned as to supplies, and Thesiger and his Bedouin companions came within measure of death from thirst and starvation.

The second trip, a year later, was from the Hadhramaut across the sands into Saudi Arabian territory, where he was arrested for entering without permission. Thesiger learned later that he had come close to being murdered by raiders who were enemies of the tribes to which his fellow travelers belonged. The pull which the desert exerts on many Westerners is not easy to explain, but the author has written a sort of prose poem on the theme.

Praise of the Bedouin fills the book. Their values seem to Thesiger to be one of the noblest expressions of the dignity of man. Their loyalty, dogged endurance, the bitter and necessary austerity which they have made into a virtue, a stoic heroism—all are lauded. The author began to participate in many Bedouin attitudes: when he had to kill one of his camels for food, he regarded the act as "murder." He accepted the Bedouins' myth of lineage, so that he can write of the "mixed blood" of the Arabian seaports as the "dirty froth" on the fringes of the clean desert.

There is, as well, the sense of impending doom and the imminent death of a culture. "I realize that the maps I made helped others, with more material aims, to visit and corrupt a people whose spirit once lit the desert like a flame." Thesiger dreads the day when the Bedouin will become "a parasitic proletariat squatting around oil-fields in the fly-blown squalor of shanty towns." Also in the tradition, the author is a true romantic.

Hundreds of unfamiliar personal, tribal, and place names will make the going difficult at times for the general reader, but he will be rewarded by the story of a great adventure.

—William Sands.

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By Doris Nash Wortman

DEFINITIONS	WORDS
A. Early king of Ireland who drove out the Danes, 1014 (2 wds.).	171 101 46 29 109 36 133 91 56
B. Curing by means of smoke and spices.	200 181 34 164 194 43 201 4 57
C. Iron or copper pyrites (2 wds.).	99 182 60 72 96 80 122 7 70
D. Specifying the rail at top of vessel's main bulwarks, below the topgallant ones (comp.).	17 106 188 67 54 143 114 162 24
E. Cultural or social anthropology.	85 107 62 150 157 89 179 127 195
F. Tastefully; with great polish and refinement.	94 141 48 22 167 129 33 136 111
G. Golf scoring by total strokes (2 wds.).	153 190 196 44 159 93 168 128 177
H. Hollow-sounding.	140 138 184 3 125 176 69 61 115
I. Shaped like an intentional V-shaped indentation in anything.	30 55 207 186 151 49 165 147 137
J. Faithless to moral allegiance.	13 204 154 134 180 97 192 148
K. Natural anchorages, as of trees and large shrubs, esp. as sufficient to ensure adequate water supply.	155 68 9 86 76 132 37 45 191
L. Specialist in improving living conditions, to make human beings more efficient.	77 152 187 193 172 126 38 104 52
M. Evil spell dreaded in S Italy.	1 21 166 170 42 116 203 189 66
N. Making permanent provision for support.	146 31 130 117 26 5 149 183 88
O. Held as a bondman.	28 58 108 121 98 65 95 90 160
P. Popular word for a poisonous mushroom.	174 112 63 110 39 8 206 2 145
Q. Capable of immediate knowledge, not requiring inference, etc.	100 139 131 158 185 202 142 84 19
R. Swaggers more than somebody else.	198 113 74 173 82 23 35 103 47
S. Words to halt a mistaken process or direction of journey (3 wds.).	10 32 53 25 105 92 156 81 119
T. Webster says, quick drink bought by the loser (2 wds.).	120 161 50 199 75 15 78 169 20 175
U. Political party of S U.S. opposed to the Black and Tan (comp.).	163 83 124 59 197 205 87 144 12
V. Something made up on the spur of the moment.	16 178 41 14 73 64 6 51 123
W. Exhibited in advance of (a formal opening, perhaps).	71 118 27 102 40 135 18 79 11

DIRECTIONS

To solve this puzzle you must guess twenty-odd WORDS, the definitions of which are given in the column headed DEFINITIONS. Alongside each definition, there is a row of dashes—one for each letter in the required word. When you have guessed a word, write it on the dashes, and also write each letter in the correspondingly numbered square of the puzzle diagram. . . . When the squares are all filled in, you will find that you have completed a quotation from some published work. If read up and down, the letters in the diagram have no meaning. . . . Black squares indicate ends of words; if there is no black square at the right side of the diagram, the word carries over to the next line . . . When all the WORDS are filled in, their initial letters spell the name of the author and the title of the piece from which the quotation has been taken. Of great help to the solver are this acrostic feature and the relative shapes of words in the diagram as they develop. Authority for spellings and definitions is Webster's New International Dictionary, Second Edition.

							1 M	2 P	3 H	4 B		5 N	6 V	7 C	8 P	9 K	10 S					
	11 W	12 U	13 J	14 V		15 T	16 V	17 D		18 W	19 Q		20 T	21 M	22 F	23 R	24 D					
25 S		26 N	27 W		28 O	29 A	30 I	31 N	32 S	33 F		34 B	35 R	36 A	37 K	38 L	39 P					
40 W		41 V	42 M	43 B	44 G	45 K	46 A	47 R	48 F		49 I	50 T	51 V	52 L		53 S	54 D					
55 I	56 A	57 B	58 O		59 U	60 C	61 H		62 E	63 P	64 V	65 O		66 M		67 D	68 K					
69 H	70 C		71 W	72 C	73 V	74 R		75 T	76 K	77 L		78 T	79 W	80 C	81 S	82 R	83 U					
84 Q	85 E		86 K	87 U	88 N	89 E	90 O		91 A	92 S	93 G	94 F	95 O	96 C		97 J	98 O					
	99 C	100 Q	101 A	102 W	103 R		104 L	105 S	106 D	107 E		108 O	109 A	110 P		111 F	112 P					
113 R	114 D		115 H	116 M	117 N	118 W	119 S	120 T		121 O	122 C	123 V		124 U	125 H	126 L	127 E					
	128 G	129 F	130 N		131 Q	132 K	133 A		134 J	135 W	136 F	137 I	138 H	139 Q		140 H						
141 F	142 Q	143 D	144 U	145 P	146 N		147 I	148 J	149 N	150 E		151 I	152 L	153 G	154 J	155 K						
156 S	157 E	158 Q	159 G	160 O		161 T	162 D	163 U	164 B		165 I	166 M		167 F		168 G	169 T					
170 M		171 A	172 L	173 R	174 P		175 T	176 H	177 G		178 V	179 E	180 J	181 B	182 C	183 N						
184 H	185 Q	186 I	187 L	188 D	189 M	190 G	191 K		192 J	193 L	194 B	195 E	196 G		197 U	198 R	199 T					
200 B		201 B	202 Q		203 M	204 J		205 U	206 P	207 I												

Solution of last week's Double-Crostic will be found on page 7 of this issue.

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The Very Best Buys in American Vacations

A GOOD vacation doesn't depend upon how much you spend. But upon the way a hotel or resort is managed, how the owners try to please you—and upon a hundred other things from a wonderful location to finding plenty of the kinds of activities that interest you most.

In his book *Today's Best Buys in American Vacations*, Norman Ford, America's top expert on low cost travel and vacations, gives you his own personal choices of the very best vacations you can find all over America:

—dude ranches for less than ordinary resorts (this is the book that shatters the myth that dude ranches are expensive);
—the best short freighter trips (plus lake steamers and passenger ships);
—the best buys in MODERATE cost Florida vacations;
—old time inns with old-time atmosphere (stage-coach stops, homes of New England governors, old southern inns, etc.);
—the best spots in all America with housekeeping cabins for really low-cost vacations; low cost sports fishing lodges, where the fish never stop biting;
—really unusual vacations (would you like to fly to the North Pole? visit the Alaska seal islands? spend a vacation with writers, artists, musicians? keep yourself fit at a European-like spa where the prices are low enough to tickle a Scotsman?);
—have a REAL French vacation for only $35-$45 a week in that French colony only a short boat-ride and two days' drive from New York?

WHY TAKE THE SAME STALE VACATION OVER AND OVER AGAIN?

There's so much to do, so many different kinds of vacations, so many wonderful places to visit and stay, you owe it to yourself to get a brand new vacation this year. Even one tip in *Today's Best Buys in American Vacations* will be worth much more to you than the low $1.50 price of this big book. Remember, these are all Norman Ford's own personal selections of the very best vacations in all America. So send for your copy now.

Stop Saying That Travel Is Too Expensive

Passenger carrying FREIGHTERS are the secret of low cost travel

FOR no more than you'd spend at a resort, you can take that trip you've always talked about: to the West Indies, Europe, the Mediterranean, around the world. In fact trips to almost everywhere are within your means.

And what accommodations you get: large rooms with beds (not bunks), probably a private bath, lots of good food and plenty of relaxation as you speed from port to port.

Depending upon how fast you want to go, a round-the-world cruise can be yours for as little as $250-$300 a month. And there are shorter trips. Fast, uncrowded voyages to England, France, the Mediterranean; two or three week vacations up and down the Pacific Coast or elsewhere. Name the port and the chances are you can find it listed in *Travel Routes Around the World*, the world's original and most complete guide to passenger carrying freighters.

This is the book that names the lines, tells where they go, how much they charge, briefly describes accommodations. Hundreds of thousands of travelers all over the world swear by it. During the 25 years in which it's been published, hundreds of travel writers and travel editors have said "To learn how to travel for as little as you'd spend at a resort, get *Travel Routes Around the World*."

It's yours for just $1, and the big 130-page 1960 edition includes practically every passenger carrying service starting from or going to New York, Canada, New Orleans, the Pacific Coast, Mexico, South America, England, France, the Mediterranean, Africa, the Indies, Australia, the South Seas, Japan, Hawaii, etc. There's a whole section called *How to See the World at Low Cost* plus pages and pages of maps.

A big $1 worth, especially as it can open the way to more travel than you ever thought possible. For your copy, simply fill out coupon.

Round the World on a Shoestring

IF you know ALL the ways of reaching foreign countries, you don't need fantastic sums of money in order to travel. You could spend $550-$1000 on a one-way luxury steamer ticket to Buenos Aires, or you can get there for $139 in fares via bus and rail through colorful Mexico, Guatemala, Panama, Peru, the Andes, etc.

You could spend $5000 on a luxury cruise around the world or about $1000 via connecting steamers. You can island hop around the West Indies via plane for several hundred dollars—or see the islands more leisurely by motor schooner for much, much less. There's hardly a place on earth you can't reach for less if you know ALL the travel ways.

Norman Ford, founder of the Globetrotters Club and America's top expert on low-cost travel, has gathered into one handy book dozens upon dozens of specific travel routings to all parts of the world—Mexico, South America, Europe, Africa and the Mediterranean, the Far East, Australia, the South Seas, etc.—so that you can see more at prices you can afford by combining freighters, liners, rail, bus, plane, and other competing services.

Over and over again he proves that you can travel now—that you don't have to wait for some far-off day when you've saved much more money.

$1.50 brings you his big guide *How to Travel Without Being Rich*, the guide that proves now, once and for all, that travel is within the reach of any one who has ever yearned to see far-away places. Send for your copy now.

Where to Retire or Vacation

at what look like prewar prices—and where no one ever heard of nerves or worries

These Are America's Own Bargain Paradises

Norman Ford's new book **Off-the-Beaten Path** names the really low cost Florida retirement and vacationing towns, the best values in Texas, the Southwest, California, the South and East, Canada, and a dozen other areas which the crowds have not yet discovered.

Fabulous places like that undiscovered region where winters are as warm and sunny as Miami Beach's yet costs can be two-thirds less. Or that island that looks like Hawaii yet is 2000 miles nearer (no expensive sea or air trip to get there). Or those many other low-cost, exquisitely beautiful, spots all over the United States and Canada which visitors in-a-hurry overlook (so costs are low and stay low).

Every page of Off-the-Beaten Path opens a different kind of vacationing or retirement paradise which you can afford—places as glamorous as far-off countries yet every one of them located right near at hand. Like these:

- France's only remaining outpost in this part of the world—completely surrounded by Canadian territory . . . or a village more Scottish than Scotland . . . or age-old Spanish hamlets right in our own U. S., where no one ever heard of nervous tension or the worries of modern day life.
- Resort villages where visitors come by the score, so you always meet new people . . . but they never come by the thousands to raise prices or crowd you out.
- That remarkable town where a fee of 3c a day gives you an almost endless round of barbecues, musicals, concerts, picnics, pot luck suppers, smorgasbord dinners and a fine arts program. That southern island first discovered by millionaires who had all the world to roam in . . . and now their hideaways are open to anyone who knows where to find them.

You read of island paradises aplenty in the United States and Canada, of art colonies (artists search for picturesque locations where costs are low!), of areas with almost a perfect climate or with flowers on every side. Here are the real U. S. A.-brand Shangri-Las made for the man or woman who's had enough of crowds. Here, too, are unspoiled seashore villages, tropics-like islands, and dozens of other spots just about perfect for your retirement or vacation at some of the lowest prices you've heard of since the gone-forever prewar days. **They're all in the United States and Canada, and for good measure you also read about low-cost paradises in Hawaii, the Virgin Islands and Puerto Rico.**

Off-the-Beaten Path is a big book filled with facts that open the way to freedom from tension and a vacation or retirement you can really afford. About 100,000 words and plenty of pictures. Yet it costs only $2.

How to Travel—AND GET PAID FOR IT

There's a job waiting for you somewhere: on a ship, with an airline, in overseas branches of American firms, in foreign firms overseas—even exploring if you're adventurous.

The full story of what job you can fill is in Norman Ford's new book **How to Get a Job That Takes You Traveling.** Whether you're male or female, young or old, whether you want a life-time of paid traveling or just hanker to roam the world for a short year or so, here are the facts you want, complete with names and addresses and full details about the preparations to make, the cautions to observe, the countries to head for.

You learn about jobs in travel agencies (and as tour conductors), in importing and exporting concerns, with mining and construction companies. Here's the story of jobs in the Red Cross and the UN organizations, how doctors get jobs on ships, the almost-sure way for a young girl to land a job as airline hostess, the wonderful travel opportunities if you will teach English to foreigners, and the fabulous travel possibilities for those who know stenography.

"Can a man or woman still work his or her way around the world today?" Norman Ford asks in this book as you might ask today. And he replies in 75,000 words of facts, "The answer is still a very definite Yes."

To travel and get paid for it, send today for **How to Get a Job That Takes You Traveling** on a money-back guarantee if not satisfied. Price $1.50. Fill out coupon.

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The Sixties

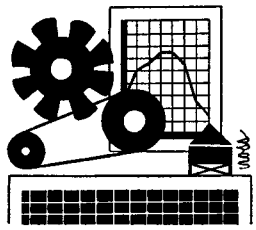
Continued from page 11

over the tops of the cars. Such a crisis would give us an interval, in our hurry, to wonder whether we really need a new car; give the real estate man pause as he plans the new sixty-story building all of whose inhabitants will pour into the street at once; persuade the legislators to give more authority to the planner.

In the recent book "As Others See Us"—a collection of essays by foreigners who have observed the United States—there is a common denominator of opinion, namely, that Americans are "obsessed with technology." In the flood of superficially new inventions that will come in the new decade, we shall, I believe, swim out of that obsession. I believe the more imaginative industrialists will see ways for closer integration of the research engineers with social needs. They may discover that it costs more to sell a gadget against growing sales resistance than it costs to produce it and that its price will therefore shut the door for good. This will inflict injury, no doubt, on that semi-mythical institution, The National Economy, but only temporary injury. What, after all, is The Economy? Is it an autonomous creature that operates wholly apart from social interest or human control?

Already there are straws in the wind. The television scandals have awakened distrust in advertising. Some of this is undeserved but Americans do not do things by halves. When the pendulum swings, it swings all the way. When the consumers distrust the advertisers, there comes the premonition of a slowing down of technological change, for advertising is the wet nurse of the twins, Research and Development.

If we get time to think, we can do something with education. There is much talk about introducing studies of the humanities into engineering curricula and there are occasional instances of success. But how about the converse of this program? How about getting more science and technology into the teaching of the liberal arts? We should begin this at the elementary level. Surround the child with models of what he must live with; show him how each thing evolved from something else; show him what is behind every button he pushes, every picture on the screen, how 150 horses got under the hood of Daddy's car. The man or woman emerging from this kind of instruction will no longer be at the mercy of



a managerial priesthood which is coming to possess all the "knowhow." Such an educational equipment, coupled with natural—not synthetic—human desire, will enable us to lead the technology we now follow.

Such things are in the cards. Many older boys and some girls too show such a passion for this sort of learning that they dig it out for themselves in every spare moment. But their education is often disorderly: they learn of the stratosphere before they know the earth. The enormous educational potential of television is being exploited here and there, and if there is a demand for more art and less nonsense in TV it will be a repetition of what has happened to the movies.

For the flight of this new world of values the Sixties are a good time to take off. Thus, we may land simultaneously on the moon and on the ground of common sense.

LITERARY I.Q. ANSWERS

Column Two should read: 8, 7, 3, 9, 10, 1, 6, 5, 4, 2.

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Cultural Diplomacy

Continued from page 22

I believe that we need a new concentration of thought on man rather than on things. We need more questioning of what we are doing and why we are doing it. We must adapt the fruits of this technological age to man's needs rather than pragmatically seeking to adapt society to the forces exerted by science and technology. We need a new concern with substance as opposed to the world's present overconcern with the efficiency of the process. We must ask ourselves why we promote economic development, both at home and abroad. For what purpose do we seek education and knowledge? These things cannot just be ends in themselves if we are in pursuit of the common political good.

IN the implementation of our foreign policy, I believe that this new note means that we must be particularly concerned with assisting the development of environments within which social and political growth is possible and not be so concerned with inducing material growth with the expectation that in the train of material prosperity will come the world of freedom we would like to see exist. Economic development alone does not necessarily lead to the formation of good societies; nor does it bring peace to the world. It is my hope that through the Bureau of International Cultural Relations, through the functioning of cultural diplomacy, we can give new impetus to nations in their search for political and social, as well as economic, growth.

Finally, let us do away with the term "underdeveloped country." It is an expression used, of course, in terms of the degree of economic development, but the very use of the expression tends to give overemphasis to material needs. I have often wondered just what a developed country really is, for surely this country of ours, like all other countries of the world which view themselves with proper humility, is underdeveloped. The resources of the world and the energy of man are not likely to be ever wholly developed. More, I believe, than most care to realize, this country and our friends and allies in other countries face a common situation. We need to labor to improve our societies in whatever stage they may be to the end that science and technology will be put to the use of man in his search for justice, justice between man and man and between nation and nation. And in such a task as this, each and every one of us must take part.

—ROBERT H. THAYER.

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